

TWENTY-FOUR PAGES



THE NEW YORK

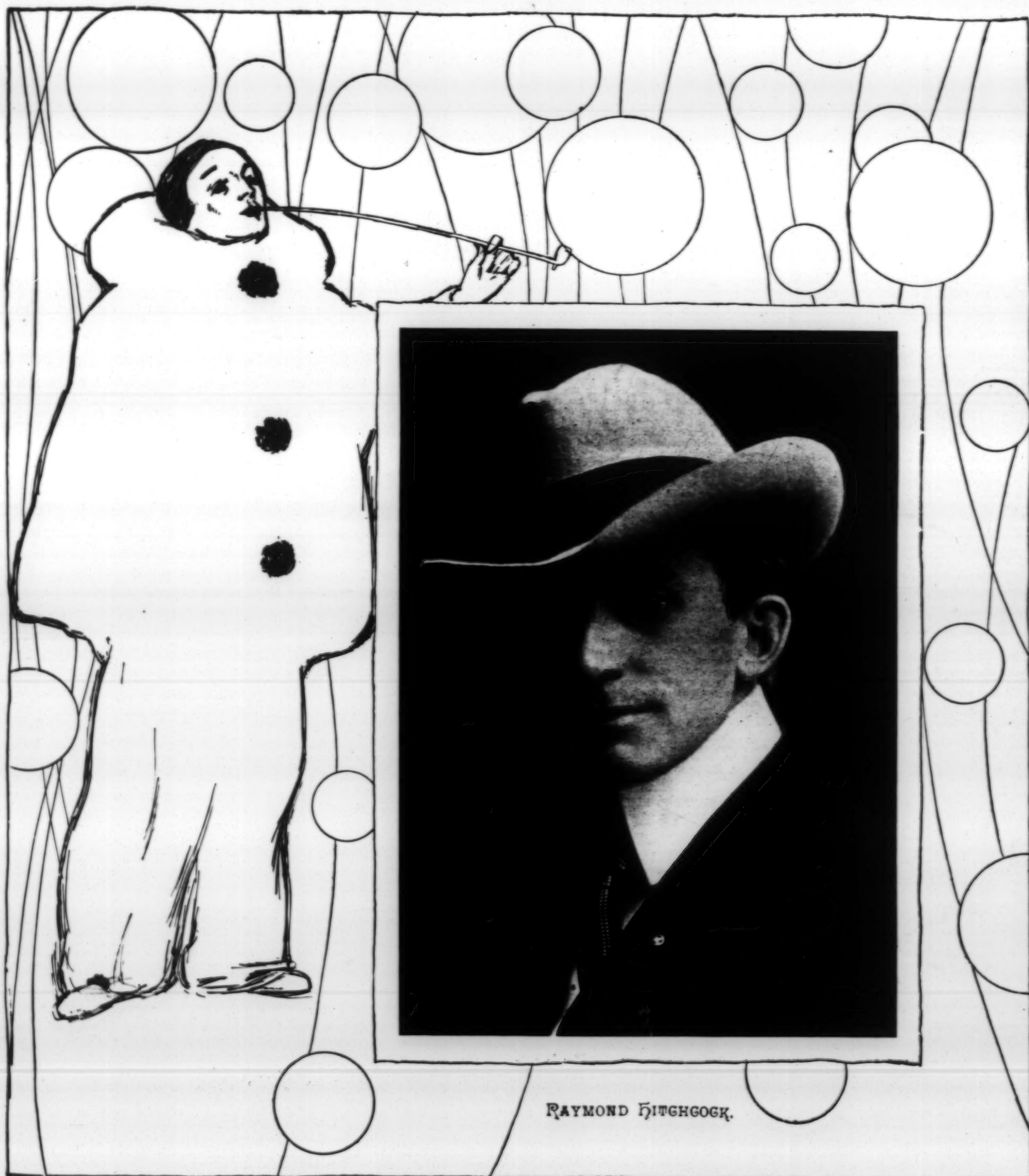


DRAMATIC MIRROR

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RAYMOND FITCHGOGG.

The Matinee



It happened while we were on our way home from a matinee.

The Duchess, who is an example in every respect to real duchesses of what they should be, stopped shamefacedly on the street corner. She dashed in front of a fat man, who looked apoplectic when she bent her handsome white head low and dared to stop his progress.

"You have lost your purse, madame?" There are two kinds of fat men, the jolly and the pompous sort. This man was pompous.

"No! I beg your pardon," she lifted her lovely flushed face, and the fat man looked at her "find," which she held tenderly in her white-gloved, aristocratic hand. It was a half-blown pink rose, as disreputable as it is possible for a rose to look when it has lost its stem, and has been flung into a pool of muddy water. But the Duchess dragged her lace handkerchief from some secret pocket, and wiped the mire tenderly from the stained petals. The fat man gazed, wondered, lifted his hat and bowed a car.

"Well?" I said when we had walked a block, and the Duchess had slipped the rose into her muff, but avoided my eye.

"It is because of a dream," she said, the flush on her face as deep as that of the rose. "I dreamed that I knew a girl who had never had a chance to be good. You know there are those who are 'foothills of fate from the cradle to the tomb.' This child had high ideals, but her life was made up of the most sordid practicalities. She had been the prey of circumstances and of men, but all the while her poor tortured soul was reaching out for the better things. She was glad to die. She smiled when she was dying, and her last words were: 'I wish—have always wished—that when I die I may change to a rose.' In my dream she did change to a rose. I saw the lovely blush petals unfold one by one, and I knew I was looking upon the flowering of that dead girl's soul."

"But my dream changed from the dead girl's rose to a florist's shop, and there I saw the rose again, and a coarse, rich man was buying it. A little later I saw it on the bosom of a harlot, to whom he had given it, and who, when it had withered, tossed it out of the window. It fell into the street, and the people who were passing trod upon and ground it into the mire. I thought I heard a faint cry from the rose."

We were silent, and I noticed that the Duchess's eyes were wet.

"Since I had that dream I cannot bear to see flowers lying in the street. I pick them up and brush off the grime of the street, and take them home and put them into the finest vase I have. It is very foolish, isn't it? But I feel that it hurts them to be flung away, and it seems to me somehow when I take them home that I have saved a soul."

I lost patience with one of my groaners this morning. You have your groaners, too. We all have them on our staffs. They are the men, women and children who tell us all their troubles, never omitting one, no not one.

I looked in on this groaner of mine, who is young and pretty, while she was sipping her chocolate in bed. As soon as her eyes fell upon my slim, maidenly figure, she began her wail. She had made a bit in a small part, and everybody was talking about it. Instead of thanking her stars, or the First Great Cause, or whatever was responsible for it, she literally lay down and wept.

"It just came to me this morning, the awful thought that may be I would become a bit actress. Just think of playing nothing but bits. You know very well there are plenty of actresses who are doing nothing else. Now don't you dare to try to comfort me!"

"I won't. You don't deserve it, but I will leave with you a bit of information to tuck away in that vacuity you call your brain. There never was a star who didn't begin by playing a bit well, and in this country and time of personality rule, the woman who plays the bit well one season is liable to be a star the next."

What that silly girl needed was to get the outdoor look into her face and the outdoor feeling into her soul. She should have been in her cold tub long before that hour—it was high noon, very high—and her walking suit should have been fulfilling its mission. If she had covered a hundred odd blocks before the matinee she would have driven out that tormenting cobweb, the fear of "the bit," from her brain. There was never a wholesomer bit of advice given to the human race, nor one that more fully applies to the player folk, than that in Henry Van Dyke's "Little Guide Posts in the Path to Peace."

"Spend as much time as you can, in body and in spirit, in God's great out-of-doors."

My friend the ingenue both on and off the stage was deeply thoughtful. She sat with her dimpled chin in her pink palm, revolving a mighty problem.

"What is it?" I asked.

"I don't really know whether I love him or not. When I'm away from him I—"

"Never mind that!" said I. "I've heard it so often, from so many male and female persons. What I want to know is who is the man who can make you most happy or unhappy?"

She replied without hesitation: "He is."

"Then you have answered your own question."

It is one of the hard things of the profession that one can't live up to her wig and her make-up.

A friend of mine, lately returned from the road, had something to say on the subject. "One day when I was in a magnificent mood I handed a ticket to the elevator boy who had been carrying me back and forth to my room in the hotel for a week. Next day I said:

"How did you like the performance?" "Great! Fine!" he said. "But why didn't you act?"

"I did try to," I said, with modesty.

"Were you there? I kept looking for you, but didn't see you."

"Yes, I was there."

"Which part did you play?"

"The leading woman's part. I was—"

"You don't say so!" The boy's eyes were big with wonder. "I thought she was lovely!"

He looked me over from my Alpine hat to the pedestrian skirt and the liberal sized feet the skirt revealed so frankly. He burst out with genuine sympathy: "Ain't it a pity that actresses can't be as pretty off the stage as they are on?"

At a two-night stand the same actress received a backwoods "mash note." "I will be waiting for you at the stage-door," it said. "You will know me because I am tall and handsome, and will wear a pink in my button hole." He was there, but she ran the gantlet with impunity. Her blond wig had been tenderly wrapped in a towel, and her make-up decorated with brilliant red and blue spots the greasy bit of muslin she had thrown into the alley.

Among the thirty-thousand players in the United States are a moody star and his stately, even-tempered wife. The star never bridges his tongue, and his wife never removes the bridle from hers.

One night as she was dressing she heard two young women in the dressing-room across the hall banging their trunk-lids and indulging in conversation.

"The brute!"

"I won't stand another word from his abusive tongue."

"The idea of his daring to swear at women and before the rest of the company, too!"

"The drunken imbecile! I'm with you!"

"We'll take the midnight train for New York. Let's not go on to-night. I'll help you undress. I've stood all of this I'm going to."

Back!

Bang!

Back!

The star's wife went on leisurely touching up her left eyebrow. She looked at it critically, and gave it a light dab in the middle. She dusted her nose carefully with the powder puff. When she was quite sure she was as fair as the lifted her train daintily, crossed the hall and rapped upon the door of the enemy's camp.

"Pardon me, ladies! I couldn't help overhearing what you said. The transoms are open, you see. I wish you wouldn't leave the company. You have a grievance, but you have heard what my husband calls me."

That was all. In another moment she had removed her stately presence, but she carried with her the devotion and promises of the beligerents. They are still in the company.

The announcement that Virginia Harned's Camille has gone to active housekeeping at the Garrick, while Margaret Anglin's, or what was really, I fancy, Henry Miller's, Camille has been packed away in moth balls, is another proof of the survival of the fitter.

"Have a seat! Excuse me for just one moment. It won't be a second longer."

The general manager of one of the big theatrical offices on Broadway went to the railing that separated his world from the outer darkness.

A pale, plain-faced girl in a shabby black dress and hat spoke to him in a husky voice, and turned away. The manager came back, and sank comfortably into his revolving office desk chair.

"Queer girl!" he said. "Been coming here for two years. Never gets any farther. Always says the same thing. Lately she's taken to answering her own question. Comes every day. What does she say?"

"Good-morning! Anything to-day? Nothing. Perhaps there will be to-morrow. Good-morning!"

"I don't know anything else about her. Has always looked as though she's in hard luck. Probably will turn up in East River some day."

When I took the elevator she was standing in the hall a few feet away from a chatting, laughing, prosperous group of young actors and actresses. She was looking at them, not with envious eyes, but with the wonder and fascination with which a sick barnyard fowl regards some bird of brilliant plumage that has poised for a moment overhead. She was anemic, poorly nourished, resigned, going forward only with the inertia of hopelessness. And I agreed with the manager about the ultimate—East River.

I wish they would stop it: Virginia Harned, her indifferent acknowledgment of curtain calls.

Leo Ditrichstein, his mincing gait.

E. M. Holland, his "Ah-h-h!"

THE MATINEE GIRL.

RAYMOND HITCHCOCK.

Raymond Hitchcock, whose portrait appears on the front page of this issue of THE MIRROR, has made this season the very important step from popularity to fame. His impersonation of Consul Boone, in The Yankee Consul, at the Broadway Theatre, is one of the marked personal successes of the season and has made him a musical comedy star of the first order. For eight years Mr. Hitchcock has been under the management of Henry W. Savage, and to the credit of both men it may be said that neither desires a change.

The other day a MIRROR reporter asked Mr. Hitchcock about his ambitions for the future.

"My boy," said the lean comedian solemnly, "the deepest desire of my ambitious heart is that on my tomb may be graven the words: 'Here lies the body of Raymond Hitchcock, by the kind permission of Henry W. Savage.'"

Despite his success in musical comedy, Mr. Hitchcock is keen to enter other theatrical fields. He desires to play a role of the Sol Smith Russell order—for which line of work he has, indeed, many qualifications—and it is not unlikely that within a season or two he will appear on the dramatic stage in such a character. Mr. Hitchcock also has ambitions in the direction of libretto writing. He has one libretto on hand that he has written six times over. One copy was chewed up by a pet dog; another was lost in moving; another was thrown away by an illiterate maid-servant, and the other copies met with similar ignominious fates. Mr. Hitchcock is now engaged in dictating the seventh version to a stenographer, who makes three copies at once and places each copy in a different place for safe-keeping. Just when the piece will be done and when and where it will be produced are matters of conjecture.

This summer Mr. Hitchcock expects to go abroad to find out if real Yankee consuls are anything like the representation that he has been giving of them. If his season does not close early enough to make this trip possible he intends to borrow Mr. Savage's yacht and cruise along the Atlantic Coast. "What's the use of having a manager," asks Mr. Hitchcock, "unless he owns a yacht and is willing to lend it to you for the summer?"

NELLIE FARREN'S CAREER.

Nellie Farren, who for a quarter of a century was the foremost burlesque actress on the English stage, died in London on April 25, from a gouty affection of the heart, as was reported in THE MIRROR last week. For many years she had suffered from the malady, and recently her remaining strength was conquered by an attack of the disease. Since 1898 she had lived in retirement, a hopeless invalid, and her passing had been long expected by her friends.

Miss Farren, who in private life was Mrs. Robert Soutar, occupied a unique position in the world of the theatre. She came of splendid dramatic ancestry; she proved herself capable of doing admirable work in almost every field of the drama; her personality was oddly fascinating, and she attained the seemingly impossible thing of winning the admiration of every class in England from the nobility down to the gamins of the streets. She was "Our Nellie" to them all. James MacNeill Whistler called her the greatest artist in England—and the boys of the gallery and pit proclaimed that they held the same opinion by their never failing plaudits. When, a few years ago, a benefit performance was given in her aid, the subscription list was headed by the present King, all London seemed anxious to be present at the entertainment, and when the actress—old and crippled by rheumatism—left the theatre she was followed by an uproar of cheers scarcely less enthusiastic than those that greeted Queen Victoria upon the occasion of her jubilee.

Nellie Farren was born in Lancashire in the early forties. Her grandfather was the great William Farren, who died in 1861, and her father was the noted actor-manager, Henry Farren, long connected with the Olympic and other important London playhouses. As a child, Nellie appeared many times, but of these early performances there is no reliable record. Afterward she was sent to school, where she remained for several years, and then she made her regular debut in the role of Hymen, in the pantomime called Giselle, and the Phantom Ship, at the Victoria Theatre, on the night of Dec. 26, 1863. She next played the role of Ninetta, in The Woman in Red, at the same theatre, and in the summer of 1864 she played Sam Willoughby in The Ticket of Leave Man at the Olympic. She remained at the Olympic for four years, playing in every sort of production from Shakespeare to extravaganza. Among the plays that she appeared in during that period were The Hidden Hand, Prince Camarassaman, Blue Beard, Twelfth Night, London Assurance, Nan, The Good for Nothing, and Tom Taylor's The Whiteboy.

In 1868 when John Hollingshead began the remarkable series of plays and burlesques at the Gaiety Theatre Miss Farren was engaged as a member of the original company—and she remained almost continuously with that organization to the end of her active career. The company opened on Dec. 21, 1868, with The Two Harlequins, by Gilbert & Becket; On the Cards, a comedy adapted from the French by Alfred Thompson, and an operatic extravaganza by W. S. Gilbert, entitled Robert the Devil. A year later J. L. Toole joined the company, and he and Miss Farren took the principal parts in the series of plays and burlesques that followed. Among these were Uncle Dick's Darling, Nat Tyler, M. P., The Man of Quality, The Courier of Lyons—with Herman Vezin as Dubosec and Lesurques—Aladdin the Second, The Christmas Story, and The Princess of Trebizonde.

In 1871 Miss Farren went to the Olympic for a time, where she made a great success in Giselle, or the Sirens of the Lotus Lake. Then she returned to the Gaiety to appear in La Belle Helene, and in a round of plays including Shilly Shally, That Blessed Baby, Bardell versus Pickwick, Turning the Tables, and Congreve's Love for Love. Miss Farren made a tour of the provinces in the autumn of 1872, but returned to the Gaiety for the regular season. The parts that she played during that season were Phoebe in Paul Pry, Ganem in All Baba, Laura in Sweethearts and Wives, and Leporello in Recce's Don Giovanni. Lionel Brough was now a member of the company, as was also Mr. Soutar, whom Miss Farren afterward married. In a great variety of leading roles Miss Farren continued to act at the Gaiety through the next four seasons—occasionally making a short provincial tour or playing a special engagement at the Olympic.

On Aug. 26, 1876, the famous Gaiety "Merry Family"—consisting of Miss Farren, Kate Vaughan, Edward Terry, and E. W. Royce—first appeared together on the Gaiety stage in a triple bill of burlesques. From then on the entertainments were almost entirely burlesques—and Miss Farren was the chief figure in most of them. Fred Leslie became a member of the company, and other important additions were Sylvia Grey, Lottie Collins, Billie Barlow, and Fay Templeton.

In 1888 the company went to Australia and played there, with great success, in Monte Cristo, Jr.—Miss Farren being the Edmond Dantes. On the return journey from Australia the company visited America and appeared at the Standard Theatre—now the Manhattan—in Monte Cristo, Jr., and Miss Esmeralda. In these two burlesques Miss Farren made her only New York appearances. She was greeted with much enthusiasm, but her very English style of humor was not thoroughly understood by the majority and she did not win great favor.

After the return of the company to its home theatre in London Miss Farren appeared in Nan the Good for Nothing, Ruy Blas, and The Blase Rogue, and in various revivals of burlesques. In 1891 she became ill with rheumatism, and her suffering from that malady put a period to her stage career. She then ventured into management, in London, with disastrous results, and lost not only her savings of many years, but her jewels and personal belongings as well.

In April, 1898, the benefit performance already alluded to was given at Drury Lane, and was a notable event in the history of the stage. Almost every actor and actress of note in London appeared in the entertainment, and Miss Farren herself took part. The proceeds amounted to \$30,000. This sum was invested and provided Miss Farren with a comfortable income for the remainder of her days. According to the agreement made when the fund was established, two principal theatrical benevolent funds in England, a portion of the remainder will be disposed of according to the terms of Miss Farren's will, and the balance will be used to found a Nellie Farren cot for sick children in one of the London hospitals.

Miss Farren is survived by a son, Farren Soutar, who was last season a member of William Gillette's company.

EUGENE CANFIELD DEAD.

Eugene Canfield, the comedian, died in the New York Hospital, in this city, on May 4, after a short illness with pneumonia. He was taken to the hospital only five days before his death, and from the first the physicians entertained small hope for his recovery.

Mr. Canfield was born in Utica, N. Y., in 1851, and entered the profession when a lad of sixteen. His first regular engagement was with the Holman Opera Troupe in 1867. W. H. Crane was then a member of that organization. Next Mr. Canfield joined Ball's American Show, and left that company to go into minstrelsy. He was successively with E. S. Washburn, Cal Wagner, and with Haverly in England and America. Then he was part owner of the Canfield and Booker company for several years.

Mr. Canfield first came forward prominently on the dramatic stage in the Hoyt farces. He ring and the minstrel stage, and by means of peculiar grimaces, chuckles, whistles and postures he made his impersonations hugely amusing. He played Grimes in A Bunch of Keys, Rats in A Tin Soldier, and for some time he starred in A Temperance Town. He made his last appearance in New York with David Warfield in The Auctioneer.

Mr. Canfield was twice married. His first wife was Mattie L. Richmond, and his second was Sadie Stemmer. Both unions ended in the divorce courts. The remains of the actor were taken to his native town, Utica, and were there interred.

REFLECTIONS

Wilson S. Ross, manager Kirke La Shelle's road company in The Earl of Pawtucket, after the closing of that company in Woonsocket, R. I., April 30, left for Chicago, in charge of The Virginian.

The Endowment Fund of Vassar College is \$420 better off through the benefit performance which Herr Curried gave at the Irving Place Theatre recently. Alt Heidelberg was the bill, and an excellent performance was witnessed by a large afternoon audience. Several of the Vassar faculty were in the boxes.

Aimee Abbott, the popular society entertainer and member of the Professional Woman's League, has been giving a series of recitals at Hamilton, Bermuda, under the patronage of his Excellency the Governor and Lady Geary. Her reception at Government House made her stay on the islands a social triumph.

Charles Barriacale, aged seven, has been elected a member of the Lamba Club. He is now playing in The Secret of Polichinelle, and has the distinction of being the youngest person ever initiated into the Lamba.

News comes from London that Helen Mar, the reciter, and Rohan Cienay, the violinist, were married on Jan. 7, in Brooklyn, N. Y.

William A. Mason, of the Champlin stock company, now playing at the Lyceum, Long Branch, was painfully injured in a railroad wreck at Elizabeth, N. J. But he is recovering.

Lora Rogers was entertained by Miss Italia recently at her home in Boston.

A banquet was tendered to Lee J. Kellam, of the Chester De Vonde Stock company, at London, Canada, recently.

Woodward Barrett, who retired temporarily from the stage about two years ago for the purpose of study and foreign travel, will return to the stage next season.

Mrs. Frances Marsden, widow of the late Fred Marsden, the playwright, is seriously ill at the residence of a relative in Philadelphia.

George Allison has returned to New York after two successful seasons as leading man of the Baker Stock company, Portland, Ore.

Camilla Reynolds, who has been one of the Rosalinds this season, has severed her connection with her former manager, Ernest Shipman, and is resting at her home in Wisconsin. Miss Reynolds will sail for Europe early in June for a six weeks' tour of France and Germany, and return to New York late in August. She will star next season in Much Ado About Nothing.

Annie Russell will appear next season in Brother Jacques, a comedy from the Vaudeville, Paris. She will open at the National Theatre, Washington, D. C., Nov. 1.

Frederick Warde and Katherine Kidder will be co-stars in the same company next season under the management of Wagenhals and Kemper.

Jessie Millward is to star in an English translation of Lielotte next season. It was produced in the original German at the Irving Place Theatre some weeks ago.

Joseph B. Brady has become the manager of the Elks' Theatre, Rumford Falls, Me.

The Daniel Sully company, on the way from Cripple Creek to Pueblo, on the F. and C. C. Railway, came near running upon a burning bridge. They had to return to Victor, and canceled the Pueblo engagement by wire, as the immediate connections that were necessary to play that city could not be made after returning to Victor.

Lucille St. Claire, who was recently engaged by Al Woods to play the role of Bessie Darling in The Queen of the White Slaves, has made such a pleasing impression that Mr. Woods has offered to star her next season in one of his new productions.

The date of the benefit at the New York Theatre for the New York Home for Destitute Crippled Children has been changed from May 10 to May 16.

On the closing of the Joseph Murphy company Pauline Fielding was specially engaged to strengthen the Yon Yonson company.

Plans have been filed with the Building Bureau for remodeling the four story and basement brownstone house at 31 West Thirtieth Street, owned by Mrs. Octavia A. Moss and for rears used as dressing rooms by companies playing in Wallack's Theatre. It will be made an office building for Oliver C. Jones, the lessee.

Maurice Hedges, who has been conducting his Kentucky stock farm personally for the past two years, will place his farm in charge of a manager and return to the stage next season.

Louis J. Russell will again star in The Middleman next season.

Edna May will play in New York next season. She is to open at Daly's Theatre in September in The School Girl, supported by George Grossmith, Jr., and Fred Wright.

Edward Owings Towne is negotiating with a prominent English manager for an early London production of Other People's Money. There will be three companies presenting Other People's Money in this country next season. Mr. Towne has just closed contracts for two Western companies, one under the management of Raymond and Lindsey, the other under the management of Tan and Bruno. Arrangements have also been completed for an Australian production under the management of Charles J. Stine.

Lucille Saunders has just completed a two years' engagement under the management of Fred C. Whitney, and will probably be heard in a New York production in the Fall.

Joseph W. Jacobs has begun a suit in the Supreme Court to recover \$20,000 and interest from Henry B. Sire, alleging fraud in the proceedings that brought to an end the long continued litigation over the Casino, at Thirty-ninth Street and Broadway.

Mrs. Ben S. Higgins (Lillian Sackett) is in the New York Hospital, having a cancerous tumor removed from her spine.

Plans have been filed with Building Superintendent Hopper for the additional fireproofing of the stage of the Academy of Music to comply with the requirements of the Mayor's safety committee.

Nance O'Neill and McKee Rankin, her manager, failed, it is said, to carry out a contract to appear at the New Cleveland Theatre, and W. S. Cleveland has brought suit for \$100,000 against them.

Mr. and Mrs. Joseph Harris have bought Charles Bigelow's estate at St. James, L. I.

Plans for the new Colonial Theatre will involve an expenditure of \$190,000. The site was transferred last Thursday by the New York Realty Corporation to the Colonial Theatre Company. The sellers retain a \$260,000 mortgage for ten years at five per cent. Architect George Kelsor filed plans for the three-story fireproof structure, which will seat 1,700 persons. It will have frontages of 100 and 186.6 x 28.11 at No. 1887 Broadway, No. 47 to 57 West Sixty-second street, and No. 57 Columbus Avenue, adjoining the Hotel Empire.

Beatrice Vaughan's fine acting at the Third Avenue Theatre last week has won her two offers from Broadway managers.

Hazel Iris Wright joined The Parish Priest company April 28.

Selby Tapscott, stage carpenter with Jules Murry's The Mummy and the Humming Bird company, has invented a new scene device by which the effect of scenery can be obtained.

The late Chief Pokagon's poem, "O-gl-maw-kwe mit-gwa-ki, the Queen of the Woods," has been dramatized by C. H. Engle, of Hartford, Mich., and will have its first production at Watervliet, in the home State of the dead Pottawatomie chief, to-morrow, Wednesday, night, May 11. Pokagon's work is a poem of love and lamentation.



At the Alcazar April 25-May 1 something entirely new was presented in the farcical comedy *The New Chums*. John R. Maher assumed the part of the clown and Miss Starr the role of the champion lady barmaid. The circus and the barmaid were new laurels. This week being the four hundredth anniversary of the Belasco Stock co. the matinee 30 will be devoted to *Next Week Pinner's The Prodigate*. At the Casino 24-25 *The Girl from Dixie* was produced for the first time and was voted a decidedly clever opera. Much interest was centered in the appearance of Beatrice Bronte, who is Beatrice Michalea, the daughter of Ferd. Michalea, the former popular tenor of our Tivoli Opera co. This was her first appearance in her home city on the professional stage. She has a most pleasing soprano voice, sings her songs well and dances delightfully. Charles Brown, the baritone, has been seen here before and he won much applause. B. L. Dine made a hit with his clever piano playing. The business has been large. Next week's attraction will be a problem play by a local writer, entitled *Tom's Wedding*, produced for the first time here.

The Central Theatre has pleased a big audience Monday night with *The Still Alarm*. The scene of the entire house was a capital feature. Herahall Farrell had the part of the heroic fireman and Miss Landon the part of the chief of the fire department, while Henry Schumacher played the part of the villain. Next week Dr. Jekyll and Mr. Hyde.

The Four Cohans in *Hunting for Office* are in their second and last week at the Columbia 25-1. This house has drawn large audiences and everybody is singing George Cohans' new song successes. Next week the Rogers Brothers in London.

Chow Chow at Fischer's has drawn large houses for two weeks and could well run on longer, but the management have made arrangements with architect and builder to begin at once to make the intended changes in their house. Many hundred seats will be added and new entrances will be made to the street direct. Mr. Fischer has left for Los Angeles where he will engage an entirely new co. and many of the latest musical comedies and burlesques.

Isabel Irving began the second and final week of her engagement in the Crisis at the Majestic on Monday night. It has been a long time since any performance of this kind has created a more favorable impression than this play in this city. While Miss Irving's success has been a personal triumph. This theatre will close for about two months in order to complete it, and will open with the Nibel co. for a stock season.

The Tivoli 25-1 is having a revival of that popular opera *When Johnny Comes Marching Home*, and is doing a tremendous business. The favorites appeared in their roles taken in the former production with but one exception, that being the role of Kate Pemberton, which was well sustained by the dainty Dora de Villiers, and the new trainees, the Little Princess were given. There were many new songs introduced during the week, and the costumes are all new and more elegant than ever. Kolb, Dill, and Bernard seemed to be the stars of the week. Winfield Blake had two new songs and a pretty duet with Miss Amber. Sunday night, the closing performance of the co., many floral pieces were handed over the footlights. Beginning next week Melbourne MacDowell will be seen in a series of Saturday plays. The first will be *La Tosca*, with Ethel Fuller in the title role.

Madame Marcella Sembich appears at the Alhambra in concert evening of the Grand Opera House after the afternoon of 7.

KANSAS CITY.

An event of great interest was the appearance of Richard Mansfield at the Willie Wood 2-4 in a repertoire of his most recent and greatest successes. Ivan the Terrible, Old Heidelberg, and Beau Brummel were the productions offered Kansas City, and a more popular company could not have been secured. Representative audiences packed the theatre nightly and accorded the great American actor a most enthusiastic welcome. Ida Conquest, who is a great favorite here, played the part of the heroine, and in her accustomed artistic manner. Ivan the Terrible offered her but limited opportunities, but as Kathie in Old Heidelberg she was seen to excellent advantage and shared honors with the star. Arthur Forrest, A. G. Andrews, Kenneth Wards, Henry Womans, and Leslie Kenyon carried the principal roles in a most satisfactory manner. The productions were all successful stages, as all Mansfield productions are. Maude Adams in *The Little Minister* 9-10. Fritz Scheff in *Ballette* 12-14.

The Woodward Stock co. opened its Spring season at the Auditorium 1 to two capacity audiences, and the advance sale indicates like business for the week. The management, the company and the excellent opportunities to the principal members of the co. and proved very entertaining to the audiences. Carlotta Macy, as David Hemm; George Farrow, as Lord Skene; and Sam Kennard, as Lady Skene, played their parts to the entire satisfaction of the audience and won loud and prolonged applause. All were great favorites of the stock co. in former years, and each upon entrance was accorded a most enthusiastic reception. Among other old favorites H. Guy Woodward, Harry Long, Walter Marshall, and Will Davis were given a warm welcome. Sedley Brown deserves praise for the excellent staging given the play. *The Cowboy* and the *Lady* 8-14. *The Cavalier* 15-24.

Ben Hendricks in *Erik of Sweden* was the attraction at the Grand 1-7, playing to fair business. The play is a melodrama of only fair merit at best, and is not up to the general class of plays given at this house. Mr. Hendricks proved himself an actor of considerable ability in spite of his weak vehicle, while his singing was a most pleasing feature. His support was not all that it might have been, but the principal roles were pretty well carried off by Charles Rowan, Helen Nelson, Josephine Shepherd, James L. Carhart, George Miller, and little Evelyn Wright. Edwin Holt in *The Cardinal* 8-14.

The Stain of Guilt held the boards at the Gillies 1-7, playing to fair business. The audience was nightly. Francis Murray, James A. Hecan, William A. Tully, Lillian Seymour, Mattie Lockette, Gertrude Claire, and John Rucker deserve praise for well played parts. Billy Kennerly in *My Darling* 8-14.

The Patterson-Bainard Carnival Show proved a good drawing card at Convention Hall April 24-30, and Manager Louis Shouse made arrangements with them to continue through 1-7. Business has been big nightly, while the afternoon crowds have been very satisfactory.

Forest Park will open its season nearly one month earlier than usual this year, the date being set for Sunday, May 8. Lloyd Brown will again be in charge as resident manager. The park offers a number of new features this season and retains the best of the old ones. Hopkins Theatre will again present vaudeville of the highest class twice daily. A prosperous season is predicted for this popular resort.

Another performance of *The Mikado* was given at the Academy of Music April 30 to a large audience. The same excellent cast that presented the opera before again distinguished themselves and won enthusiastic applause. Vernon Stiles and George El-Hott Simpson, under whose direction the opera was given, have just cause to feel proud of their efforts.

SEATTLE.

After an absence of three full weeks, during which time the many of our theatregoers who saw her during her engagement then have ever anticipated, with keenest interest, her return, Mrs. Fiske played an engagement of four performances at the Third Avenue April 28-30. The first two performances were of *Mary of Magdala* and for the last two performances Hedda Gabler was the bill. The plays of this engagement were similar to those of the preceding engagement in one respect only. Hedda Gabler and *Mary of Magdala* were alike only in that they were both massive productions, calling for elaborate scenic investiture, and the careful marshalling of many supernumeraries in the great scenes of these plays, while *Mary of Magdala* and Hedda Gabler compared only in being both psychological studies, rather than plays, in which but little is left to the imagination in consequence of liberal scenic display. Both the latter plays were interpreted the two former, their action, but both were intellectual reports. The versatility necessary

to successfully essay the leading roles in the four plays above mentioned is enough reason for the wonderful success of the well-known actress, and her failure in the parts of such widely different characters as those in which we have seen her best. Her past two engagements will ever win for Mrs. Fiske a ready welcome in Seattle on any subsequent return. No actor enters at length into the merits of the star's portrayal of *Mary of Magdala*, or *Hedda Gabler*, or to tell of the faultless stage-management, the excellent supporting co., and the fine scenic equipment shown. But little can be said in praise that has not already been said by the press and public of other cities, so let it suffice to mention that very large audiences of our most fashionable and cultured theatregoers were present at all performances and showed the greatest approval of the engagement. Allen Dine with *The Girl from Dixie* at the Third Avenue 24-27. Brown's in *Town 1-7*. The *Punkin Husker* 8-14.

Fields' Minstrels, probably the last to be seen here this season, proved easily to be the best, and large audiences at the Grand Opera House 2-5. They applauded every number on the programme. The setting of the first part was more than usually massive and elaborate. The costumes were of good taste, and the lighting of the stage very good. The vocalists, principal among whom were Reese Foster, Al. Tint, and Frank I. Minch; the end men, of whom the best were Tommy Donnelly, Harry Shunk, and Lew Spencer, and Don Quixote as intercomer, all combined to make the first evening a success. The features of the olio, principal of which were Al. G. Field, the Migrant Family, Walton Brothers, Ollie Young and brother, and Percy Leigh and brother, included several novelties, including *Managing 2-4*. McFadden's Row of Plates 8-11.

The Seattle was dark 24-30, as it will also be 1-7. The Casino co. will open their engagement with *Fiddlers 8-14*. The Ed Redmond co. have attained more success at the Alcazar than any one had expected of them, considering that prior to their engagement at this house it was generally believed to be "hoodooed," especially when known as the Madisons. The co. for its fifth week, 24-30, played *Love and Friendship*, and *My Lady Nell*. The change in the bill twice a week has proven popular and business has been over on the increase since the opening of the engagement. Man and Master and *The World Against Him* 1-7.

ST. PAUL.

Maude Adams, with a capable co. in support, presented *The Little Minister* at the Metropolitan Opera House April 28, 27. A very natural desire to see an artist who has attained such enviable distinction as Miss Adams draw large and fashionable audiences on this, her first appearance, in St. Paul. Miss Adams received a most hearty welcome.

The artistic elaboration and beautiful production of *Twelfth Night* by Viola Allen and a remarkably well selected co. in support at the Metropolitan 28-30 was thoroughly enjoyed by good-sized, representative audiences. The scenery was picturesque and effective, the costumes were of good taste, and the music melodious and appropriate. Miss Allen's Celia and Viola were charming and convincing portrayals. As a boy she was pleasing, natural, not too serious, as a woman, slight, and big, and a great deal of femininity. The Malvollio of John Blair was a studied and satisfying characterization. Clarence Handyside as Sir Toby, and Frank Currier as Sir Andrew Aguecheek contributed strong and acceptable impersonations. Edwin Howard as Feste displayed a soft lyric tenor in songs, which was heard to advantage. C. Leslie Allen, a sterling actor, played the part of Antonio well. James Young as Sebastian, twin brother to Viola, was excellent, and his marvelous impersonation made resemblance between himself and Viola was strong point. Scott Craven as Orsino was acceptable. The first appearance of Fritz Scheff in St. Paul in the company of the Grand Opera House, at the Metropolitan 2-4 attracted large and brilliant audiences. Scheff is a pretty, vivacious and graceful actress, gifted with a voice of remarkable purity and excellent quality. Eugene Cowles as Montano carried off the part of the clown, slight, and big, and a great deal of humor was heard to excellent advantage in several solos. Louis Harrison as Van Tynpel was responsible for the very funny parts. His songs were received with hearty applause. Ida Hawley sang the part of a tenor good quality. Ida Hawley sang the part of a tenor good quality. Ida Hawley sang the part of a tenor good quality.

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PROVIDENCE.

Joseph Jefferson's engagement of one night at the Providence Opera House 2 was one of the events of the season, and drew a large audience. Mr. Jefferson appeared as Bob Acres in *The Rivals*, and was supported by Joseph, Jr., and William Jefferson. John Jack, Follott, Paget, Jefferson Winter, Percy Pinkney, and Frederick Pennock, all played to the satisfaction of the audience. After the second act, Mr. Jefferson "stepped out of the part" and made one of his delightful curtain speeches. Maxine Elliott presented *How to Succeed in Business* to good houses.

Sowing the Wind received a splendid presentation at the hands of the Albee Stock co. at Keith's 2-7 and a large business was done. John Craig, Lillian Lawrence, William F. Owen, Francis Byrne, Edwin Lawrence, Richard Currier gave finished performances. Shenandoah 9-14.

Sad as it may seem it looks as if the ever popular Uncle Tom's Cabin had lost its popularity in Providence, for the performances by Stearns' Original co. at the Imperial 2-7 were given to small houses. The co. gave a varied entertainment and those who saw it applauded. Richard Buhler Stock co. open 9 in Quo Vadis.

At the Empire 2-7 a spectacular melodrama, called *The Voice of the Mountain*, failed to score a success and business was very light. The scenery and effects were good. Are You a Mason 9-14.

The Royal Theatre, under the leadership of P. O. O'Brien, who has been in the city for some time, gave its first concert at the Empire 1 to good house. The programme was very well rendered and Leader Zambrano was presented with a hat.

A. D. Cameron and Everett Kempton of this city, who have been out with the High Rollers, have arrived home. The co. closed at Montreal April 30.

Sadie Handy, a member of the first Albee Stock co., three seasons ago, is again coming to Providence for a few weeks as a member of Isabelle Evenson's co., to play at the Providence Opera House. Another engagement for this co. is that of Lewis Owen, son of William F. Owen, who played the part of the clown in *The Rivals* and *How to Succeed in Business*.

The Stock and Bunkin Society of Brown University, which recently presented *The Rivals* in this city, entertained Joseph Jefferson at dinner after his performance 2. It is probable that the society will be given shortly for the benefit of the Brown Athletic Association.

George S. Fisher, of the Providence Albee Stock co., has been loaned to the Providence Albee Stock co. week 2-7 to play Dan Horton in *Northern Lights*.

Joseph T. Belmont has been engaged to support Dot Karroll and Louis Leon Hall in the stock at the Empire.

During the remaining weeks of the regular season of the Empire Theatre patrons are invited to express their preferences as to plays to be given during the Summer by the stock co. HOWARD K. RIPLEY.

DETROIT.

E. R. Schremer, late director of the Avenue Theatre co. for \$400, which he claims is due him for salary. Mr. Schremer had been with the theatre since its opening in June, 1901, and although under a verbal contract, he was not paid a cent. He was discharged June 1904, when the new management took charge in February he was advised his services were no longer required.

The Governor's Son opened to large business at the Lyceum 1 and 2, while George M. Cohan's musical piece is not new here. It contains much good material and each succeeding visit seems to make it more popular. The present production, under the management of good singers and dancers, and the chorus is not shy of pretty girls, who not only look well, but sing acceptably. John McVeigh, as Alzy Wheelock, the role formerly taken by George Cohan, is even better than his predecessor. His vocal qualifications are away ahead. He is as good a dancer, untiring in his efforts and is modest in demeanor, a trait that cannot be attributed to Cohan's impersonation of the role. The scenery and costuming form an important part of the success of the piece. The regular season at the house will close 7, and opens 9 with a stock co. headed by Eugene Blair for a Summer engagement. Camille is the offering the first week.

A new melodrama, *The Little Minister*, is being presented at the Lyceum 13, making a strong bid for public favor. Samuel Collins heads the list as a comedian, at least, and never fails to score. Ann Trelly was a sweet and dainty actress, and displayed a very charming voice. Cyril Scott looked handsome as Berkeley Shalimar, acted exceptionally well and sang indifferently. Augustus Barrett displayed a well handled

was last seen here. East Lynne next booking at this house.

Walter Damrosch and the New York Symphony Orchestra produced *Parafal* at Light Guard Armory 3 before an audience of 1500 persons. The soloists were Dan P. Riddick, tenor; Francis Archambault, baritone; David Mannes, violin, and Leo Schuler, cello, besides six sopranos, Bertha Harmon, as Kundry, was very pleasing and has a well trained voice. Each selection was introduced by a short explanatory talk by Mr. Damrosch, which was both interesting and instructive.

The Merry Grafters, a comic opera by Dr. E. L. Shurtleff of this city, will be presented during the week at Detroit and around Detroit, and the music was composed by Harold Orloff, formerly of Salt Lake City, Utah, and a resident now of Detroit. Many professionals will appear in the cast.

Colonel Henry W. Savage was in Detroit for a few hours during the past week on route from Chicago to New York. Fifty Knights of Columbus attended the performance of *The Governor's Son* at Lyceum Theatre 3.

LOUISVILLE.

Walter Damrosch and the New York Symphony Orchestra completely filled the Auditorium April 27, enabling Louisville people to hear *Parafal* for the first time. Mrs. Ruby Cutler Savage and Dan F. Hixie sang the parts of Kundry and *Parafal*. The explanatory lecture of conductor Damrosch was an innovation in musical entertainment, but was artistically and interestingly rendered. Songs and his gave two concerts at the Auditorium 28, closing the season and incidentally closing the career of the popular place. The concluding number of the programme was "Auld Lang Syne," and the large audience in attendance was visibly affected.

Maude Adams' Theatre will be occupied by amusement happenings, notably *Elke's Minstrels* 11-12, and an elaborate production of *Powhatan* by the Louisville Players, members of Louisville's Four Hundred, Viola Allen 13, 14 will close the season.

At the Masonic Temple the engagement of Young Tote Hixie closed 30. Otis B. Thayer, supported by the troupe of the Sweet Clover commenced a week's engagement 2. Business was excellent. Kate Claxton closes the season in *The Two Orphans* 9-14. At the Avenue, *The Moonshiners*, brought down large audiences 1-7. The bargain matinees were especially well attended. Deserted at the Altar 8-14. The regular Summer season opened at Fountain Ferry Park 1. This is a most attractive place, is artistically situated on the banks of the Ohio, easily accessible by several lines of cars. An excellent band discourses popular airs and there are numerous other features incident to the season. Summer resorts which makes the place attractive and indicates that the season will be a successful one.

Rev. Walter E. Bentley, of the Actors' Church Alliance, was a recent visitor here. He left for a visit to Mammoth Cave, and will return at an early date and preach at Macanley's, which has been generously tendered by the manager.

Another echo comes from the discussion over the will of Captain W. F. Norton, who died in the office of the Auditorium. A distant relative seeks to attack the disposing capacity of the dead manager and the result of the suit affects Douglas Robinson, Joseph Sweeney, Mrs. Lulu Galt, and Isabelle Adams, who were associated with Captain Norton as attaches of the Auditorium.

Elmore Mills, the popular treasurer at Macanley's, is declining the last office of the Ball Park, assisting Frank Shriner of the Avenue, who is the new secretary of the club. John Jay Palmer of *The Last Days of Pompeii* co., recently wrote your correspondent a letter, which was received during his absence, in which he made a statement in one of the letters to *The Mirror* to the effect that Emma Moffett and other Louisville members of his co. had resigned and returned to the city, alleging his conduct and unfair treatment. He states the contrary is the case, and asks that correction be made.

CHARLES D. CLARKE.

INDIANAPOLIS.

Maude Adams will play to one of the largest audiences of the season to-night, 4, when she presents *The Little Minister*. Viola Allen 12. *The Country Girl* 19. *The Tenderfoot* 21, for the third engagement this season.

A Montana Outlaw stirred the fervor of the audiences at the Park for the second time this season, opening to large houses April 28-30. The co. includes Homer L. Barton as Hector, and the leading parts, C. C. Coon, John G. McDowell, Lew Summers, C. E. Rathbun, Teddy Roberts, Anna Reed, and Alice McDowell.

Another melodrama, this time dealing with Mexican life, pleased the patrons of the Park 2-4. Both play and players are of much merit. The leading part was well acted by Clarence Bennett, as was that of the scheming mother, played by Mrs. Bennett. George Crowder did skillful work as a villain. Kidnapped in New York 5-7. *Holden Stock* co. four weeks.

A large and fashionable audience was present at the *Parafal* concert given by Walter Damrosch and the New York Symphony Orchestra, assisted by the chorus of the Indianapolis Musikverein. Mrs. Osa B. Talbot, who acted as local manager, announces that Mrs. Schumann-Heink will be heard in a recital at Galt's 29.

A fine programme was rendered by various members of the Matinee Musical at the last meeting of the season at the Propylaeum, afternoon 27. Another recital was given at the Propylaeum School of Music, a piano recital at the Propylaeum 27. Mr. Nixon is among the best local pianists.

Two amateur performances were given at the Propylaeum in the past week, the first by the Dramatic Club, and the second by the Propylaeum School of Music. The latter was a most successful one, and was given by a cast made up entirely of men. The following night the senior class of the Girls' Classical School gave *As You Like It* with a feminine cast. Both performances were well attended by the society people here.

The Macanerchor has announced a golden jubilee festival to be held June 23-25 to commemorate its fiftieth birthday.

As soon as the new building laws are passed by the city authorities, and it is said that this will be done in a short time, the erection of the new theatre, which Charles Perry will build in Kentucky Avenue, near the street, will begin. Dickson and Talbot are to have the management of the Perry. Mr. Talbot says they have been disappointed in the delay of erecting the theatre, but the playhouse will be ready for opening about Christmas.

"Klingling Brothers" Circus attracted immense crowds 2 afternoon and evening. It was the first circus of the season. PEARL KIRKWOOD.

MILWAUKEE.

The Burgomaster was the bill at the Davidson 1 and a generously disposed audience applauded an indifferent performance. Ruth White and Messrs. Figgman, Hatch, and Sharp worked nobly, with poor support and an entirely inadequate chorus, but fortunately for all concerned the engagement was for only one night. Maude Adams came to the Davidson 2, 3 to large houses. The Little Minister was the play, and Miss Adams was warmly received.

Henry Ainley is by far the best Gavin Hartnett ever seen here. G. Harrison Hunter offered an exquisite portrayal of Thomas Whamond, and Margaret Gordon made a pronounced hit as Felice. Other good work was done by Eugene Jepson, Joseph Francisco, John H. Burr, George Irving, and Mrs. W. G. Jones. Otis Skinner in the original production of *The Harvester* 5-7. First Imperial German Marine Band 8-14.

Smith O'Brien in *The Game Keeper* attracted a large audience to the Alhambra 1. Mr. O'Brien was well received and the play was enjoyed. In the supporting co. good work was done by Dave Seymour, Tony Murphy, Helene Fiske, Charles P. Harrison, and particularly Harry Hilditch, who played the part of the clown in *The Game Keeper* 8-14.

Uncle Tom's Cabin has been drawing crowds at the Bijou 1-7. The Eleventh Hour 8-14. The Thambousser co. appeared in four extra performances of *Parafal* at the Academy 4 the demand for seats being so great. The Wife 5-8. *The Bristle Bungalow* 9-15.

Mrs. Fiske will appear at the Pabst 13, 14. The Milwaukee Musical Society will present *Der Traum des Gerontius* 8, with the assistance of the Boston Festival Orchestra.

Thomas Preston Brooks and his Chicago Marine Band will begin an engagement at the Exposition Hall 7.

R. Baker and Edith Evelyn, his wife, of the Thambousser co., will leave for an extended vacation in California at the end of this week.

While alterations are being made at the Academy the Thambousser co. will occupy the Alhambra for a few weeks. Eugene Moore will play leads with the co. during the Summer. CLAUDE L. N. NORRIE.

MINNEAPOLIS.

Local theatregoers had their first opportunity of seeing Maude Adams as *Blanche* in *The Little Minister* at the Metropolitan Opera House April 28-30. The play has twice been produced here, and while it is a favorite on its own merits it is safe to say that Miss Adams was responsible for the large audiences that prevailed during the engagement. Her support was in the main, adequate.

The *Sign of the Cross* is being played at the Metropolitan 13, making a strong bid for public favor. Samuel Collins heads the list as a comedian, at least, and never fails to score. Ann Trelly was a sweet and dainty actress, and displayed a very charming voice. Cyril Scott looked handsome as Berkeley Shalimar, acted exceptionally well and sang indifferently. Augustus Barrett displayed a well handled

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terminate. The Empire Theatre will, of course, maintain its stock company, giving a summer engagement to last until the first of September. Olympia Park is to open 15 and the announcements promise many new attractions that have been provided for by the erection of several new buildings. The theatre at this park, which will be under the management of W. W. Frouser, will present vaudeville this season, and will offer, it is assured, a series of attractive bills. Mr. Frouser's standing as a writer for the vaudeville stage and his association with this branch of stage entertainment, ought to enable him to select the things best suited for our public here.

The Empire Theatre stock co. 27 presents a dramatization of Wagner's Parsifal. The music of the opera, rendered by a large orchestra, is so interwoven with dramatic lines that the piece is made acceptable for the purposes for which the presentation was given. Charlotte Deane as Kundry was excellent. The patronage has been large.

At the High Street 27-30 Deserated at the Altar pleased crowds with its melodramatic scenes, and 2-4 kidnapped at the Altar satisfied the audiences.

J. CLARENCE SULLIVAN.

SPRINGFIELD, MASS.

The Bowser-Craven Stock co. gave a fine presentation of Hazel Kirke 2-7 at the Jefferson. Charles Bowser was back in one of his youthful hits as Pittacus Greer and Charles Craven as was as much at home as Dunstan Kirke, in which he was thoroughly impressive. The Late Mr. Jones 9-14, and then the co. will play in Worcester for two weeks.

The New Gilmore reopens 9 for a three-day engagement of The Wayward Son.

Nance O'Neill canceled her booking 11 at the Court Square, owing to the prolongation of her Boston engagement. This leaves only Keller 7, Chauncey Olcott 12, and the indefatigable Curse Payton co. 16 and fortnight for May.

The Queen of the White Slaves was the strenuous attraction at the Grand 2-4, and packed the house for six performances. It is certainly the limit for action, the leaves thrown wide open for curtain rise to fall, and there's shooting enough for Jap-Rushout battle. The scenic outfit was elaborate and imposing.

Rice-Martin co. 9-14, this season's capable manager of the New Gilmore and Nelson theatres, will go to Cleveland this summer to take charge of the F. Y. Shea house there.

Forepaugh and Sells Brothers' Circus shows here Friday, the 13th, and it is hoped nothing more serious will happen on the combination than a packed tent. Kingling Brothers will follow 26.

EDWIN DWIGHT.

CLEVELAND.

Good old Denman Thompson, in that favorite play, The Old Homestead, was at the Euclid Avenue Opera House 2-7. Henry W. Savage's English Grand Opera co. will commence a new season's engagement at the Euclid Avenue 9. O'Connell will be the opening opera.

At the Colonial Theatre showing the Wind was the offering of the Glaser Stock co. 2-7, and as the play has been given several times in this city, once by a co. which included three principals, it was a bold undertaking. However, the principals did very creditably. Laura Nelson Hall showed she was an emotional actress of ability, and Vaughan Glaser's characterization of Mr. Birnie was of a most pleasing nature. Captain Swift will be given 9-14.

The Baldwin-Melville Stock co. revived Davy Crockett at the Prospect 2-7, and it proved a popular bill, with Maurice Freeman in the title role, which he played in a clever manner. The Sporting Duchess 9-14.

Anne Blanche in A Little Outcast was the attraction at the Cleveland 2-7. The Worst Woman in London 9-14.

The Lyceum Theatre has been dark for two weeks, with the exception of two performances of local talent. Damroch and the New York Symphony Orchestra gave Parsifal at Gray's Army 5 before a large and cultured audience.

The Garden Theatre has been leased to Burton Collier, who will manage it. The opening will occur June 6.

WILLIAM CRATON.

NEW ORLEANS.

With the exception of the Orpheum and Elysium all the theatres have closed for the season, and the report generally given out is that it has been a most profitable one.

The Ensign was the bill at the Elysium 1-7, and splendid audiences greeted the Alice Trust. Hunt Stock co. Lester Longman, formerly leading man at the Grand Opera House, appeared in the title role, and will hereafter play leads. Mr. Longman's connection with this stock co. has had a stimulating effect on the personnel of the co., and the work of the entire co. shows an amelioration which is to be commended. Miss Hunt was at her best as Alice Greer, and Mabel Trunnell was an attractive and clever Dot. Lewis Morrison, Raymond Whitaker, Hal de Forest, and J. J. Sambrook and Herbert Brenon were intelligently cast and acted with their wonted spirit. A Celebrated Case 6-14.

Francis Canine, the native son of the French Opera House, is back from Paris, and gives assurances of a delightful season of high-class comedy and comic opera at the French Opera House, beginning next November.

The Athletic Park opened 2 and West End 1.

J. M. QUINTERO.

JERSEY CITY.

Silvia Bidwell made her stellar debut in this city at the Academy of Music in Out of the Fold May 2-7 to good business. Miss Bidwell is a neat actress, not strong, but emotional, and her methods are clean cut. Ethel Hertalet as the village gossip was excellent. A. L. McCormick as Long Jim was the hit of the show. He had a fat part, a fine voice, a good stage presence, and he knows how to act. The Little Mother 9-14. Julianne local 17.

Little Williams in Only a Shop Girl was a return offering at the Bijou 2-7 to big business. Miss Williams is a favorite here, and this play suits the Bijou clientele, as it has plenty of action and the sensations are quick and many. Miss Williams is a vivacious little woman, always on the go, and reminds one of Nellie McHenry. The co. is in a strong one and is made up of good performers. The police and the 1-4, the Little Church Around the Corner 16-21.

The new Theatrical Mechanics' Association will be instituted here 8.

Patrice and her Drives from Home co. closed their season here at the Academy of Music April 30. The same co. go out again next season.

A delegation of Jersey City Lodge of Elks attended the funeral of William E. Broderick, the basso, in Philadelphia 2.

WALTER C. SMITH.

OMAHA.

At the Boyd Viola Allen, supported by an unusually capable co., met with a very enthusiastic reception from a large and fashionable audience 3 in Twelfth Night. The costumes and stage settings were both rich and appropriate and the performance in general highly commendable. Manager Burgess has Richard Mansfield 6, 7, Fritz Schell 10, 11, Maude Adams 14, Kersanda Minstrels 15, E. H. Sothorn 16, 17, Anna Held 20, 21. The regular season at the Boyd closes 21, and on Sunday 22, the Ferris Stock co. will open a summer engagement, which will continue during the entire heated term. The many friends of Dick Ferris will rejoice in this announcement.

Over Niagara Falls is the offering at the Krug 1-4, opening to the usual large Sunday audience. The scenic effects are realistic and the co. a capable one. The audience testified their approval of the many thrilling situations. Underlined in Edwin Holt 5-7. Ben Hendricks 9-11.

J. R. RINGWALT.

TORONTO.

Theatres have been quiet here of late, and audiences, with the introduction of warm weather, have been somewhat lethargic. The Grand Opera House presented a funny farce in Are You a Mason 2-7, when the pieces were seen here for the first time. A laughable part of the French dressmaker is well taken by William Robert Daly, while the role of Amos Bloodgood was acceptably handled by Edward Kellie. Others conspicuous for good work were: Mabel Johnston, Jessie Church, Adelaide Wiles, George Hart, Mary Gaber, Thomas David, Louis Gussel, David Harum 9-14.

From Rags to Riches was the bill at the Majestic 2-7 and the habitues of this playhouse were able to applaud to their hearts' content, as each frequent occurring melodramatic incident cropped up.

The leading part was taken by a youthful actor, Joseph Bentley, who made a decidedly favorable impression on his auditors. Genevieve Cliff and Sidney Olcott, an old Toronto boy, were prominent for good work throughout the engagement. Human Hearts 9-14.

STANLEY McKEOWN BROWN.

BUFFALO.

Everyman scored a great success at the Tock 2-7. Next week Imperial Marine Band of Germany.

Star Theatre is dark 2-7, owing to cancellation of A Professor's Love Story. Next week The Governor's Son.

The Worst Woman in London did fairly good business at the Lyceum 2-7, and proved itself to be a first-class melodrama.

Hal Reid's Human Hearts was the attraction at the Academy 2-7. Next week An Orphan's Prayer.

One of the best amateur minstrel performances given in this city was Father Burke's Minstrels, who

played before 8000 people in Convention Hall 3. James Whitcomb Reilly, author of Spotless Town, carried off the honors of the performance.

It has been decided to open up the Athletic Field for the summer months as a miniature Pan-American Exposition, and there is no question as to the success of this enterprise.

P. T. O'CONNOR.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM—BIJOU THEATRE (Ed E. Williams, mgr.): Bijou Opera co. in The Amer 9-14.

ARKANSAS.

LITTLE ROCK—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Taylor Stock co. April 25-30 presented A Kentucky Girl, Under the Magnolias, The Ranch King, The Westerner, Resurrection, Dr. Jekyll and Mr. Hyde; good business; fair patronage.

SPRINGFIELD—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Taylor Stock co. in Love of a Woman 2-7.

PINE BLUFF—ELKS' THEATRE (Clarence Philpot, mgr.): Schubert Symphony Club and Ladies' Quartette April 20; largest and most fashionable audience of season; immediate success. Closes season.

JONESBORO—MALONE THEATRE (H. W. Applegate, mgr.): Faust's Minstrels April 22-25; good business; largest business of season. Schubert Ladies' Quartette 3 closes season.

FRESCOTT—GREENSBORO OPERA HOUSE (H. B. McKenzie, mgr.): Middleton Stock co. April 21-23 in Rosalie, Lighthouse by the Sea, Happy Hooligan; pleased good business.

HOT SPRINGS—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Glick-Bauman co. April 16-23 to good business; pleased. Franklin Stock co. 16-23.

CALIFORNIA.

LOS ANGELES—MASON OPERA HOUSE (H. C. Wyatt, lessee): Anna Held packed house nightly April 26-30. Four Cobans 3-7.—BURBANK THEATRE (Olivier Moroso, lessee): Florence Roberts and co. finished their engagement 24-30 in Sapho and Camille; houses filled and performances meritable. Baker Stock co. in Tribby 1-7.—GRAND OPERA HOUSE (Clarence Drown, mgr.): Nell Gwynne, w. Jessie Shirley in the title role, 24-30 to fair patronage; good co. and excellent business.

YUCCA VALLEY—THEATRE (J. E. Waldeck, mgr.): The Casino co. concluded their engagement 25-1 in Ponce de Leon and The Con Cures. This ends a most successful run of twenty weeks, and the co. will now take the road. H. C. Wyatt and Oliver Moroso have assumed control of this house and will open it in about two weeks with new attractions.

OAKLAND—MACDONOUGH THEATRE (Hall and Barton, lessees): McFadden's Row of Flats April 27, 28; mediocre performance; good houses. A Girl from Dixie 2, 3. Isabel Irving 7, 8.—LYCEUM THEATRE (H. W. Blanton, mgr.): Nell co. in A Parisian Romance 25-30; production well presented; attendance large. A Gilded Fool 1-7.—ITEM: Eduardo Howard, of Univ. of Cal. made professional debut with Nell co. 25 and scored decided success.

FRESNO—BARTON OPERA HOUSE (R. G. Barton, mgr.): Mrs. Fiske in Mary of Magdala April 21; good houses; thoroughly appreciative audience. Anna Held 23; good house. McFadden's Flats 26; small house, owing to bad weather. Girl from Dixie 1. Four Cobans 2. Isabel Irving 3. Florence Roberts 4. May Howard 24.

STOCKTON—YOSMITE THEATRE (Charles P. Hall, mgr.): A Girl from Dixie captivated fair house April 22; good vocalists; capable co. McFadden's Flats 29. Isabel Irving 6. Four Cobans 9. Wise Woman 12. Rogers Brothers 17.—ITEM: Norris and Howe Shows April 26. Floto Shows May 13.

SAN JOSE—VICTORY THEATRE (S. C. Oppenheimer, mgr.): Lancers 1-7. Rogers Brothers 17. Maude Adams 28. May Howard in Mam'zelle Pifi 29. E. H. Sothorn June 8. Our New Minister 9.

SAN BERNARDINO—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Florence Roberts in The Frisky Mrs. Johnson 5.

COLORADO.

SALIDA—OPERA HOUSE (W. W. Roller, mgr.): May Howard Extravaganza co. April 25; good performance; poor house. Georgia Minstrels 3. Dainty Pavee co. 7.

GRAND JUNCTION—NEW AUDITORIUM (J. R. Boyer, mgr.): Orpheum co. of Australia April 26; small audience. Richard and Pringle's Minstrels 29; good business.

GREELEY—OPERA HOUSE (W. F. Stephens, mgr.): Human Hearts 3; very good business; good co. Georgia Minstrels 13.

LA JUNTA—THEATRE (W. S. Talbert, mgr.): Flak Jubilee Singers April 27; entertainment very light and unsatisfactory; business poor.

COLORADO SPRINGS—GRAND OPERA HOUSE (S. N. Nye, mgr.): Richards and Pringle's Minstrels 7; two performances.

CONNECTICUT.

NEW HAVEN.—After a term of eighteen years, in which he has served the public faithfully and acceptably and built up the Hyperion as a first-class paying playhouse, Mr. Bunnell, for a substantial consideration, surrenders the Hyperion to the Shubert Brothers. Bunnell has made the following statement to your correspondent regarding his plans for the future: "I have sold my claim to the extended lease of the Hyperion Theatre, but have not given up control to the new management and shall provide them with first-class attractions constantly, having at the present time the most favorable conditions for the benefit of managers of all combinations and my patrons in Connecticut." Mr. Bunnell has his office at the Grand and will play out the season there as previously booked. The Shubert Brothers have established Warren R. Day as local manager of the Hyperion, but beyond the Joseph Jefferson engagement turned over to them by Mr. Bunnell, have made no statement as to their plans or bookings. The house is sold out for Mr. Jefferson's engagement, and the dean of the profession will face one of the most distinguished gatherings of the season to-night.

NEW GRAND OPERA HOUSE (Mon. E. Bunnell, mgr.): W. H. Van Buren, asst. mgr.: Why Women Sin did excellent business 5-7; co. large and capable. U. T. C. 9-11.—ITEM: Joseph Jefferson was the guest of Professor Weir of Yale while here 8.—Grand, given by the Saturday Morning Club at the Country Club, had large audience made up of the smart set 6.—Mr. and Mrs. Bunnell will open their Southport house the last of this month. JANE MARLIN.

BRIDGEPORT—SMITH'S THEATRE (E. C. Smith, mgr.): When Johnny Comes Marching Home April 28 repeated over season by 25 to music. Why Women Sin 29, 30. Maxine Elliott received glowing notices in local press 2. The Minister's Son 3, 4 offered quiet comedy and ample action. Lovers' Lane 5. Queen of the White Slaves 6, 7. Cherry Blossom Burlesque 8-11. American Southern 12-24, 25, 30.—ITEM: Profound regret is expressed on all hands in this city at G. B. Bunnell's retirement from the management of the Hyperion Theatre of New Haven. Bunnell has been one of the best managers to see many of the big attractions which give small cities the go-by, and Manager Bunnell has made admirable train arrangements for suburban parties. Pleasure is felt here, however, at the possibility of his having another playhouse next season.

WILLIAM P. HOPKINS.

HARTFORD—PARSONS' THEATRE (H. C. Parsons, mgr.): Maxine Elliott in Her Own Way 2 to crowded house, that was very enthusiastic. Joseph Jefferson in Cricket on the Hearth and Lead Me Fire Shillings 4, again enjoyed by large, representative audience. Kellar 5. John Drew 7; closes very prosperous season.—HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): The Minister's Son gave good satisfaction April 29, 30, to good audiences. Why Women Sin 2-4 drew large audiences, that drew good business and enjoyment. The Show Girl 5-7. Empire Stock co. open 9 for an indefinite season.—ITEM: Messrs. Jennings and Graves have leased the old Opera House in New Britain, which will be remodeled and put in first-class condition, and next season they will run it in connection with their Hartford theatre. A. DUMONT.

NEW BRITAIN—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): When Johnny Comes Marching Home April 29; large and highly pleased audience. Kellar 30; good patronage. Sign of the Cross 9.—ITEM: It is reported that Jennings and Graves, managers of the Hartford Opera House, have leased the Opera House in this city for a term of two years. Contractors are now working rebuilding this theatre, which was destroyed by fire last July.

NEW LONDON—OPERA HOUSE (James P. Nelson, mgr.): Albion Metropolitan Burlesquers 3, 4; one of best attractions of season; large business. LYCEUM THEATRE (Ira W. Jackson, mgr.): Keystone Dramatic co. closed April 26-30 to good

business. A Venetian Romance (return) 29; good house. Lovers' Lane 3; fair house.

NORWICH—BROADWAY THEATRE (Ira W. Jackson, mgr.): New version of A Venetian Romance was given before a good sized house April 28. John B. Wills Musical Comedy co. 29, 30; fair houses; good satisfaction. Lovers' Lane 3; small house; ordinary co. Silver Slipper 11.

MIDDLETOWN—MIDDLESEX (Henry Engel, mgr.): Corse Payton Comedy co. 9-14.—MEDONOUGH THEATRE (Kennan and Co., mgrs.): Little Egypt Gaiety Girls 3, 4; large audiences. Metropolitan Burlesquers 5; fair audience.

DANBURY—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The Signal Lights of Fort Arthur April 26; poor house. London Gaiety Girls 2; fair co.; good house. Lovers' Lane 7.

TORRINGTON—UNION THEATRE (Volkmann Brothers, mgrs.): Bennett-Moulton co. April 25-30; fair business. Minister's Son 2 to capacity; excellent satisfaction. The Rustler 12.

WILLIMANTIC—LOOMER OPERA HOUSE (John H. Gray, mgr.): London Gaiety Girls Burlesquers 2.

DELAWARE.

WILMINGTON—GRAND OPERA HOUSE (Jose K. Bayla, mgr.): Eight Bells April 29; good business. Girls Will Be Girls 10.—LYCEUM THEATRE (Daniel Humphries, mgr.): Tangled Relations 28-30; fair business. Happy Hooligan 2-4; fair houses. Shadows of a Great City 5-7. The Policy Players 9-11. The Wayward Son 12-14.

FLORIDA.

PENSACOLA—OPERA HOUSE (John M. Cox, mgr.): Southern Stock co. April 25-30. Plays: Princess of Patcha, Parson Jim, Tennessee's Pardner, Jack Harkaway, Cinderella, A Girl from the West.

IDAHO.

BOISE CITY—COLUMBIA THEATRE (James A. Flaney, mgr.): Madame Schumann-Haink April 25 pleased good business. Fischer Stock co. 2 for eight weeks.

WALLACE—MASONIC TEMPLE (M. J. Flohr, mgr.): Charles B. Hanford 2.

ILLINOIS.

SPRINGFIELD—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Dockstader's Minstrels April 24, 25; good business; large audiences. Devil's Auction 26 pleased good audience. Guy Stock co. 28-30; good co.; fair business. Plays: My Jim, Slaves of Russia, Papa's Boy, An Irish-American Cousin, The Philistine, The 1-4 opened to large audiences; highly pleased. York State Folks 6.

ROCK ISLAND—THEATRE (Chamberlin, Knott and Co., lessees): Ole Olson April 30 enjoyed by good house. Flora De Voss co. 1-4; well received by large audience in opening play, A Girl from Tennessee. Viola Allen Minstrels 1-4 opened to large audiences; highly pleased. The Man from Arkansas 15. Billy Kersanda's Minstrels 21. The New World 22.

QUINCY—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Bon Ton Burlesquers April 28; fair business; good satisfaction. Gibeys-Weed Stock co. 1-8 opened in The World Against Him to crowded house; good co. Murey Stock co. 15-21.

STREATOR—PLUMB OPERA HOUSE (J. E. Williams, mgr.): American Stock co. April 25-30. Plays: A Woman's Sacrifice, A Kentucky Colonel, The Two Orphans, The World, A Fatal Error, Life in New York; fair satisfaction and business.

PEORIA—GRAND (Chamberlin, Harrington and Co., mgrs.): Bon Ton Burlesquers April 30; fair co.; audience O. L. G. April 25; big business; satisfaction. Edwin Holt in The Cardinal 2; Sue co.; medium house. Viola Allen in Twelfth Night 7.

AURORA—OPERA HOUSE (J. H. Plais, mgr.): H. E. Grampa, asst. mgr.: Sweet Clover April 27; excellent performance; good house. For Her Sake 30, afternoon and evening; good business. Closes season.

ROCKFORD—GRAND OPERA HOUSE (George R. Peck, mgr.): Martin's U. T. C. April 25; large business. Leon McBurney's Ace of Hearts and The Light That Filled 20, 21; fair business.

JOLET—THEATRE (William H. Huishler, mgr.): Peck's Bad Boy April 30 pleased capacity. Stirling and Cornell in The Cardinal 1; good co. and business. Guy Hickman co. 2-7.

ALTON—TEMPLE THEATRE (W. M. Sauvage, mgr.): Slaves of the Mine April 30; good business. Slaves of Russia 1; fair business. The Mummy and the Maid 20.

KEWANEE—MCCLURE'S OPERA HOUSE (C. Rowley, mgr.): Bexar Prince Opera co. April 30 failed to appear. Young Tobe Hoxie 5. Over Niagara Falls 7.

GALESBURG—AUDITORIUM (F. E. Requist, lessee): Swedish Theatre co. of Moline, Ill., 5. Ernest Lamson in Young Tobe Hoxie (return) 8. Earl Doty's Faust 13.

MORRISON—AUDITORIUM (Lewis and Shelley, mgrs.): Hans Hanson 3. William Owen 12. Chicago Trump 17.

OLNEY—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Young Tobe Hoxie 2; good co.; fair business. A Royal Slave 19.

BANTOUL—NEAL OPERA HOUSE (J. D. Neal, mgr.): Robert Sherman in My Friend from Arkansas April 28; fair house; fair co.

DIXON—OPERA HOUSE (K. M. Truman, mgr.): Sweet Clover April 28; large audience well pleased. Two Merry Tramps 4. The Burceaster 12.

CHARLESTON—THEATRE (T. G. Chambers, mgr.): Tuohy Comedy co. April 25-30; fair co.; poor business.

HOOPESTON—NEW McFERRIN (A. L. Knox, mgr.): Merchant of Venice 9.

INDIANA.

FT. WAYNE—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Southern Band April 25; good house; very enthusiastic audience. A Montana Outlaw 26; good co. and house. Lillian Mortimer co. 27-30. Plays: A Gambler's Sweetheart, Elizabeth Hickory Holler, In the Shadow of the Gallows; good business. Plays: Faust, A Ward of France, co. 3-7, 9-14. Francis Wilson 18.

MARION—THE INDIANA (E. L. Kinneman, mgr.): Viola Allen in Twelfth Night April 21; large and fashionable audience. Dockstader's Minstrels 30; two good audiences; excellent performances; closes season.—THE GRAND (E. L. Kinneman, mgr.): Montana Outlaw 23 closed season with two large audiences; pleased.

SOUTH BEND—OLIVER OPERA HOUSE (Harvey C. Sommer, mgr.): H. D. Rucker co. in repertoire April 25-30.—AUDITORIUM (H. C. Sommer, mgr.): Damroch's New York Symphony Orchestra in Parsifal in concert form 30 to fair house. Rucker co. 1-6 in repertoire. Viola Allen 11. Roger Brothers 12.

EVANSVILLE—GRAND (Pegley and Burch, mgrs.): Marie Cahill in Nancy Brown April 29 drew good houses, giving complete satisfaction. Closes season.—PEOPLE'S (Pegley and Burch, mgrs.): Young Tobe Hoxie 1 pleased very good house. "Way Down East" 8.

TERRE HAUTE—GRAND (T. W. Barbvdt, Jr., mgr.): Dockstader's Minstrels April 27; good house; pleased. Devil's Auction 29, 30; fair houses; pleased. Guy Stock co. 2-5. Kate Claxton in Two Orphans 6. Maude Adams 7. Francis Wilson 16. A Country Girl 20.

COLUMBUS—CRIMP'S THEATRE (R. F. Gottschalk, mgr.): The Rivals 4. A Royal Slave 17.—ITEM: Modern Woodmen will have their State log rolling here week of May 9-14 and the Hatch-Adams Carnival co. to entertain them.

RICHMOND—GENNETT THEATRE (O. G. Murray, mgr.): King Dramatic co. April 25-30 pleased good business. Plays: Faust, A Ward of France, Under the Polar Star, Duchess Du Barry, Miss Bob. The Tenderfoot 20.

MUNCIE—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, mgr.): Quincey Adams Sawyer April 29; good house. Dockstader's Minstrels 29 delighted good audience.

LA PORTE—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Lyman Twins April 30 pleased fair house.

DECATUR—ROSSE OPERA HOUSE (J. W. Rosse, mgr.): Heller's Band April 29; fair house; pleased. Otto from Mobile 30 failed to appear.

HAMMOND—TOWLE'S OPERA HOUSE (James Winfield, mgr.): For Her Sake 1; fair performance; good house. Over Niagara Falls 8.

FRANKFORT—BLINN THEATRE (E. Langebrake, mgr.): Quincey Adams Sawyer April 29; excellent performance; very strong co.; fair business.

INDIAN TERRITORY.

SOUTH MALESTER—LANGSDALE OPERA HOUSE (E. W. Chadwell, mgr.): Bonnier Price co.

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April 28-30; good co.; fair houses. North Brothers' comedians 10-21.

CADDO—NEW OPERA HOUSE (Amos K. Bass, mgr.): Romeo and Juliet 18.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Florence Gale in As You Like It April 27; fair business; good performance. A Georgia Camp Meeting 4 failed to attract. North Brothers' Comedy co. 10-22.—ITEMS: The Minn. slingers of the Iowa State Normal School gave a creditable performance of Pinocchio at Cedar Falls 25.—The unemployed members of the profession in Des Moines will make up the cast of the Alice of Old Vincennes, to be presented this month.—The following well-known members of the profession have offered their services for the Press-Club benefit at Minneapolis: Eugene Cowles, Thelma Fair and Anne Troland, and Samuel Collins, of the Silver Slipper co.; Louis Harrison, of the Babette co.; Al. H. Wilson, of the Prince of Tatters; Dick Ferris, of the Lyceum Stock co.; Catherine Rose Palmer, of the Rose Hill Folly co.—A new theatrical circuit has been formed in Missouri and Arkansas that includes the following towns: Jonesboro, Newport, Batesville, Osceola, Marianna, Forest City, and Clarendon, in Arkansas, and Poplar Bluff, Caruthersville, New Madrid, Kennett, and St. Charles in Missouri.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): A Box of Monkeys (local) April 26; good business; satisfactory co. The Cardinal 4. Buckskin Bill's Wild West Shows 4.

CECIL RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): North Brothers (local) 25-30; good business; satisfaction. Plays: The Hand of Man, Alone in the World, The Little Princess, The Colonel, Utah, The Girl in White, Struggle for Gold, American Stock co. 2-7 opened to capacity. Plays: Life in New York, The Fate of Error, A Kentucky Colonel, The World, Two Orphans.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): U. T. C. April 22; good houses; usual performance. John Gifford in Macbeth 30; good performance; fair attendance. Pirates of Penzance (local) 4. Flora, the Young Pretender 9-14. Night in Bohemia (local) 16, 17. The Cardinal 23. Kersands' Minstrels 25. Choral Club Concert (local) 26.

MASON CITY.—WILSON THEATRE (C. D. Wilson, mgr.): Our New Minister April 19 pleased large audience; capable co. John Gifford in Macbeth 23 failed to please. Britton's Entertainment co. 25-27; fair audience; satisfactory. As You Like It 30; one of largest houses of year. Prince of Tatters 10. Eric of Sweden 13. American Stock co. 23-28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Powell-Portello co. April 25-30 drew good houses; satisfaction. Plays: Till Death Do Us Part, Transgression by Treachery, A Dangerous Woman, The Middleman, A Street Singer, Viola Allen in Twelfth Night 2. Florence Gale in As You Like It 7. Fritz Scheff in Babette 9.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Glycer-Wood co. April 25-30, presenting The Black Flag, The Shadow Detective, Down in Dixie, The Prince of Wales, The Country Girl, The World Against Him; popular prices; good co. and business.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Ole Olson April 22; fair satisfaction to good house. Earl Doty in Faust 26 pleased good audience. Chicago Tramps 3.

DECORAH.—GRAND OPERA HOUSE (Welder and Bear, mgrs.): As You Like It April 22; fair performance.—ITEM: The Grand Opera season is about closed. Business has been very satisfactory.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): Glycer-Wood Camp Meeting April 27; disbanded at Council Bluffs and failed to notify. In Louisiana 28 satisfied good audience.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Glycer-Wood Camp Meeting co. April 26; fair performance and business. Alabama Minstrels 1. Pleased good audience. Human Comedy 8.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): John Gifford April 27 in Hamlet to fair house; pleased. House closed for season 10 with hand concert.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Hans Hanson April 26 pleased good house; fine co.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): As You Like It April 28; fine co.; pleased crowded house; closed season.

FORT MADISON.—BRINGER GRAND (C. H. Salisbury, mgr.): The World 1; fair business and performance.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Season closed April 29 with Hans Hanson; good house; poor co.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransur, mgr.): John Gifford in Macbeth April 28; fair house; excellent co. Chicago Tramps 3.

FERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): In Louisiana April 29; fine house and co.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): William Owens June 1.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE (Carroll and Nelick, mgrs.): International Bioscope co. April 29, 30 to splendid business. Maloney's Wedding 2.—UNDER CANVAS: New Orleans Minstrels 27 fairly entertained large audience.—ITEM: The Elks new ground floor theatre has all the excavations completed and will commence on concrete foundation this week.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Ben Hendricks in Erik of Sweden April 26 delighted fair audience. Holden Comedy co. 25-30; light business. Denver Express, A Barrel of Money, Nobody's Claim, Maloney's Wedding 3.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Gay Paree Burlesquers 25 failed to appear on account high water. Ireland Brothers 9, 10.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Madison Square Theatre co. April 28-30 pleased large crowds. Plays: The Creole's Revenge, A Woman's Mistake, A Lie of Honor, Nell Gwynne, Dr. Jekyll and Mr. Hyde 2. Closed. Maloney's Wedding 1. Closed. Holden Comedy co. 9-11. Sag Harbor 12. Thelma 20-2.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): North Brothers April 25-30. Plays: A True American, The Hand of Man, A Soldier's Sweetheart, Farmer Allen, Utah, Her First Sin; large houses; well pleased. Whittier co. 4, 5. Maloney's Wedding 7.—ITEM: Sag Harbor will open the La Belle New Opera House May 9.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Dainty Paree April 27, 28; fair co.; good business.—TOLLETT AUDITORIUM (H. G. Johns and Son, mgrs.): Lillian May, April 27-30 in A Wife's Honor; good satisfaction; big business.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Blunkard Stock co. April 24-27 proved successful; one of best stock co. this season. Kersands' Minstrels 1 pleased good attendance.

OTTAWA.—BOHRERBAUGH THEATRE (S. R. Hubbard, mgr.): Hooligan's Troubles 6.—ITEMS: Sells and Down's Circus April 28; capacity; excellent performances. Patterson and Brainerd Carnival co. will conduct street fair 9-14.

INDEPENDENCE.—AUDITORIUM (B. Blasier, mgr.): Season closed with Maloney's Wedding April 29; packed house; good performance. A. G. Allen's Minstrels 3 (under canvas); good business and performance.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Ben Hendricks in Erik of Sweden April 30; excellent co. Kersands' Minstrels 2; fair co. and business. Old Plantation 3.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Slaves of the Mine April 28; poor co. and business. Dainty Paree co. 25; fair co. and business.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Zach, mgr.): Billy Kersands' Minstrels April 29; good business.

NORTON.—OPERA HOUSE (George Moulton, mgr.): Kempton Comedy Ko. in repertoire 2-7.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr.; Faust's Minstrels 9.

LOUISIANA.

ALEXANDRIA.—NEW RAPIDES THEATRE (Edwin H. Flag, mgr.): Rapids Theatre Stock co. in Florida April 21 to R. O. Carmen 25, 26. Uncle Sam from Japan 27, 28. East Lynne 29, 30. Dr. Jekyll and Mr. Hyde 3, 5. Dave Garrick 5-7. Castle 9-11. Prince of Lions 13-15.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Lulu Glaser in Dolly Varden April 27; very enjoyable performance; full house. John Drew in The Second in Command 28; large and pleased audience. Signs the Cross 29; deeply interested. The Man from Mexico 30; excellent co. more than pleased. Side Tracked 2; medium business; co. fair.

Ben Hur 9-11. Garalde, Condit and Mack 10-21 (except 18). East Lynne 12-14. Rentrow's Pathfinders 25-28.

CITY HALL, OLD TOWN (Woodman and Jordan, mgrs.): Walsh Crystalplex closed week 30 to good patronage and satisfaction. An American Hero 10. Real Widow Brown 15. Hi Hubba 21. Garalde, Condit and Mack 25-28.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): David Harum April 26 pleased large audience. Shepherd and Ladd's Minstrels (local) 30; packed house; good performance. Rentrow's Pathfinders opened to S. R. O. in Hooligan's Luck; good performance and specialties. Other plays: Devil's Gold Mine, Three Musketeers, Midnight in Chinatown, Soldiers of Fortune, Faust, Below Zero, A Fight for a Million, Hi Hubba 11 canceled. An American Hero 14. Parada 16-21. A Ragged Hero 23. Alvin Joslin 24. Looking the Loop 30.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Sign of the Cross April 29; large and enthusiastic audience. Garalde, Condit and Mack Comedy co. 2-7 to well-filled houses in Forgiveness, The Resurrection, A Man of Mystery, Michael Strogoff, Deadwood Dick, Prince and Peasant, A Race for a Wife, The Minister. Rentrow's Jolly Pathfinders 9-14 in Hooligan's Luck, Devil's Gold Mine, Midnight in Chinatown, Soldiers of Fortune, Faust, A Fight for a Million. The Three Musketeers, Below Zero, Faust, 19.

HOULTON.—KEYWOOD OPERA HOUSE (W. T. French, mgr.): A Ragged Hero April 29; pleased and crowded house. Glassford's New York Theatre co. 2-4 in Saved from the Sea, Home Sweet Home, The Hero of the North, The Power of Love, June 9-14. Real Widow Brown 15. Hi Hubba 27.

BRUNSWICK.—TOWN HALL (James F. Snow, booking agent): The Man in the Case (local) April 26; excellent performance; large house. Gertrude Bell Rock (local) April 30; fair houses; poor weather.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): John Drew April 29; large house. Real Widow Brown 30; good business. Wizard of Oz 2; big house. Aubrey Stock co. 3-7. Ben Hur 12-14.

BATH.—COLUMBIA THEATRE (Garalde, Condit, mgrs.): Pudd'nhead Wilson (local) 6. Garalde, Condit and Mack (reel) 12-14.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): A Ragged Hero 10. Prescille 16-21. Alvin Joslin 28.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Melinger Brothers, mgrs.): Edward Weidmann in Dr. Jekyll and Mr. Hyde April 28; pleasing performance; big business. Katherine Willard in The Power Behind the Throne 30 pleased large representative audience; good co.; closes successful season.

MAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Patterson, mgr.): The Minister's Daughters 6 canceled. Van Dyke-Eaton co. 9-14.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Under Southern Skies April 29; fair business; good performance. Katherine Willard 2-7; co. not above average. Watermelon Trust being redeeming feature. Royer Brothers in Next Door 9; Wizard of Oz 10. Chauncy Olcott in Terence 11. Clara Turner co. in repertoire 12-14. Mrs. Wiggs of the Cabbage Patch 27.—RICHMOND THEATRE (William F. Meade, mgr.): Richmond Theatre Stock co. in Canille 2-4. Secret Service 5-7. The Harvard Man, written by H. C. Browne and G. Alanson Leacey, members of co. 16-23. Large business, giving excellent performances.—ITEM: William Gill, property man with the Virginia Harrod co., died at North Adams Hospital 5 of general septicaemia. The disease was due to an accident to his knee which occurred in Norwalk, Conn. Physicians made a determined effort to keep the blood poisoning from the abdomen, but it was impossible to check it. The deceased was 34 years of age, and lived in South Boston.

LYNN.—THEATRE (Frank G. Harrison, mgr.): When Woman Loves April 28; performance and attendance satisfactory. Silver Slipper 29; performance very good; poor business. An American Hero 30; disappointed small gathering. Shakespearean Lectures 2; fair business. Nance O'Neil in Mauds 3; event of season; to capacity; performance excellent. Wizard of Oz 4 amused good business. Professor Napoleon (Ella Trenchard, G. T. Royer Brothers in Next Door 10. Ward and Voke in Fair of Finks 11. Mrs. Wiggs of the Cabbage Patch 13, 14.

LOWELL.—OPERA HOUSE (Pay Brothers and Hooford, mgrs.): Lulu Glaser April 28; large house. An American Hero 25; large house. Ward of Oz 26, 27; large houses. Mrs. Wiggs of the Cabbage Patch 28; large house. When Woman Loves 29. John Drew in The Second in Command 30. Girls Will Be Girls (reel) 3; fair house. Silver Slipper 3.

NORFOLK.—ACADEMY OF MUSIC (R. F. Mason, phy. mgr.): The Voice of the Mountain April 21-23. The Minister's Daughter 25-27; fair business.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): An American Hero April 29 drew poorly. Lulu Glaser in Dolly Varden 30 pleased good audience. The Fays drew well 1. Girls Will Be Girls (fourth visit) 2; large houses. George Sidney in Busy Day 3; good co.; fair house. Nance O'Neil 5. The Silver Slipper 7. Ward and Voke in Fair of Finks 8. Wiggs of the Cabbage Patch 2; splendid performance; packed house. Sign of the Cross 3; good co.; fair house. Girls Will Be Girls 5.

NEW BEDFORD.—THEATRE (William B. Crozier, mgr.): The Golden Giant Mine, The Man from Mexico, Girl, The Newboy, An Innocent Sinner, Princess of Patches, My Lady Nell, Little Homestead 17. Royal Slave 24. To Die at Dawn 27. Two Merry Tramps 28.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Vogel's Minstrels April 25; good business and German Imperial Band 4.—JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): The Parish Priest to follow houses 25-30; good co. The Man from Mexico 1-7.

COLDWATER.—THEATRE (A. Chinese Honeyman April 26 to S. R. O.; most enthusiastic audience of season. Legally Dead 29; regular prices; did not draw, owing to previous presentation in stock at 20, 30 cents. Vogel's Minstrels 3. Peck's Bad Boy 12.

ST. JOSEPH.—THE ALLISON (O. L. Elsie, mgr.): Knights of Pythias Minstrels (local) April 27-29; excellent satisfaction to good houses. Way Down East 3. Old Arkansas 12. Joshua Simpkins 19.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Howard Duret co. April 25-30 pleased light houses in The Golden Giant Mine, The Man from Mexico, Girl, The Newboy, An Innocent Sinner, Princess of Patches, My Lady Nell, Little Homestead 17. Royal Slave 24. To Die at Dawn 27. Two Merry Tramps 28.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colie, mgr.): Innocent Maids April 25 pleased large audience; co. good. Canadian Jubilee Singers 21.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Ryan's Stock co. closed successful week April 30. The Sign of the Cross 10. Colleen Bawn (local) 13.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Lorne Elwyn and co. 9-14 in repertoire.

MICHIGAN.

JACKSON.—ATHENAUM (H. J. Porter, mgr.): Wilbur Higby co. April 28-30 pleased light houses. Plays: The Fighting Parson, The Power of Attorney, A Night Out, First Imperial Marine Band of Germany 2; large and well pleased audience. Vogel's Minstrels 4.—ITEM: The First Imperial Marine Band of Germany gave a concert afternoon of 2 at the Michigan State Prison, after which they were conducted through the institution.

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Legally Dead 21. The Midnight Flyer 25 closes season.

SAULT STE. MARIE.—800 OPERA HOUSE (W. H. Leach, mgr.): Stetson's U. T. C. April 20 to capacity. Way Down East 22; good co. and business. Rodney Stock co. 25-30 in Utah, In Convict's Stripes, Michael Strogoff, In Colorado, My Daughter's Husband, Ohio Kid; fair co.; to capacity.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Lyman Trivia in At the Races April 22; good performance; large house. Way Down East 27; good performance and business. Happy Hooligan 29, 30; good performances to packed houses. Little Homestead 10.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Sousa's Band April 21; matinee; fine house; excellent concert. Game Keeper 23; fair co. and house. Devil's Gold Mine, Below Zero, Old Arkansas 3; fair co. and house. Little Homestead 5.

ANN ARBOR.—ATHENS THEATRE (Den M. Seabolt, mgr.): Vogel's Minstrels 2; good performance and business. Way Down East 3. Legally Dead 7. Happy Hooligan 11. Peck's Bad Boy 14. Maynard's American Dramatic co. 16-21.

POTOSKY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Stetson's U. T. C. April 22; fair house; pleased. Way Down East 23; large house; co. good. Happy Hooligan 29; good co.; record breaking business. Little Homestead 13.

MUSKEGON.—THE GRAND (Harry Ranjo, mgr.): At the Races April 24 pleased good business. Walker Whitehead 29. Way Down East 30 pleased good business. U. T. C. April 15; fair house and performance. Two Merry Tramps 16 canceled. Way Down East 28. Enoch Arden 29.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Little Homestead 11. Old Arkansas 24. Legally Dead 30.—ITEM: The Elks are preparing to give a minstrel entertainment at the Elks hall.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Coon Hollow April 30; fair house and co. Little Homestead 2; business and co. fair. Way Down East 6. Vogel's Minstrels 7.

TECUMSEH.—NEW BRADLEY (J. Orr, local mgr.): Down Mobile April 29; fair business. A Romance of Coon Hollow 29 pleased fair house. Midnight Flyer 13. Charles B. Hanford 25.

OWASSO.—OPERA HOUSE (Rant Parshall, mgr.): Vogel's Minstrels April 25 disappointed good house. Stetson's U. T. C. 26. Way Down East 4. Wilbur Higby co. 18-19. Jonice Simpkins co. 20.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Midnight Express April 29. A Royal Slave 10. A Prince of Tatters 19; small house. Little Homestead 25. As You Like It 27.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Way Down East April 20 delighted large audience. Midnight Express 28; good co.; fair business. Two Orphans 8.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Happy Hooligan April 27; good co.; excellent business. Two Merry Tramps 16 canceled. Way Down East 28. Enoch Arden 29.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hunt Stock co. April 25-30 pleased small business. Old Arkansas 25.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): The Little Homestead 2.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): At the Races April 29; good co. to fair house. The Little Homestead 6.

MINNESOTA.

OWATONNA.—METROPOLITAN (Ward and Arthur, lessees; Joseph W. Rowland, res. mgr.): David Higgins in His Last Days April 16; good business. As You Like It 9.—ITEMS: The Metropolitan was sold under foreclosure 23 to First National Bank subject to five-year lease of Ward and Arthur.—Correspondent received pleasant call 30 from Ernest Shipman.—Delta Sigma Literary Club will close season's study by attending As You Like It, which they have studied this season, in a body, accompanied by respective husbands.

FARMHALL.—OPERA HOUSE (Ward and Arthur, mgrs.): Al. H. Wilson in The Prince of Tatters 11. Ed Andrews' Opera co. 14. Sanford Stock co. 23.—ITEM: Manager Arthur left 3 for St. Paul to organize Summer stock co.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): The New Minister (return) April 17 to capacity. St. Olaf College Band (local) 19; delighted 3. R. O. Columbia Opera co. in Mikado 3.

BRainerd.—OPERA HOUSE (C. P. Walker, mgr.): Bioscope co., presenting Russ-Jap War April 21-23; very good co.; excellent business. Prince of Tatters co. 25-30. Ladies' Minstrels (local) 8.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Myrtle-Harder Stock co. 2-7. As You Like It 10. Girard Theatre Stock co. 30-June 5.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Stetson's U. T. C. April 26 pleased good house.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): A Devil's Lane April 27 pleased good house. Columbia Opera co. 6.

MISSISSIPPI.

JACKSON.—CENTURY (F. T. Ralston, mgr.): Payton Sisters April 27-30. Plays: A Man of Mystery, Utah, Little Alabama, Sleeping Beauty, A Quaker Wedding; co. and business good. Elbert Hubbard 9.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Marie Cahill in Nancy Brown April 26; Al co.; delighted S. R. O. Payton Sisters 2-14.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): Viola Allen 4. Maud Adams 11. Nancy Brown 12. E. H. Southern 18. Anna Held 19.—LYRIC THEATRE (E. P. Churchill, mgr.): Al. Reeves' Burlesquers 1-4.—LYCEUM THEATRE (C. U. Philley, mgr.): Rush's Bon Ton Burlesquers 24-27; good business and co. St. Plunkard 28, 29 drew well. Old Plantation 1. Billy Kersands' Georgia Minstrels 5-7.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees): Holden Brothers' Comedy co. April 24-27 presented Nobody's Claim, Over the Sea, A Barrel of Money, The Deaver Express to good business. Kersands' Minstrels 28; topheavy business; excellent co. The Billionaire 29; fair co. and business. Maloney's Wedding 1; good house and co. Franklin Stock co. 2-7. Sag Harbor 8.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Devil's Auction April 22; large business. What Happened to Jones 30 canceled.—ITEM: This closes season here for the present at least, Manager Wood having no more attractions booked.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Morey Stock co. April 18-21; good business; excellent co. Plays: In Dixie Land, Michael Strogoff, A Woman's Way, On a Circus Day, Cleopatra, Game of Life, A Fatal Likeness.

MACON.—BLEE'S THEATRE (H. E. Logan, mgr.): Dainty Paree April 13; good performance and business.

CLINTON.—BIXMAN'S NEW OPERA HOUSE (W. P. Jarvis, mgr.): Morey Stock co. April 18-21; good business; excellent co. Plays: In Dixie Land, Michael Strogoff, A Woman's Way, On a Circus Day, Cleopatra, Game of Life, A Fatal Likeness.

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house. Ole Olson 20; fair house and performance. Morey Stock co. 27.

MODERLY.—HALLORAN'S THEATRE (F. Halloran, mgr.): Devil's Auction April 22; first-class performance; full house. The Moray Stock co. 25-30. Lodge and Bowman Specialty co. 6, 7.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Henry's Boys pleased capacity April 27; closed season, which has been very prosperous.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Jack C. Taylor co. opened 2; big house; performance good.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Ole Olson April 21; fair house; fair performance; bad weather.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Irving French co. 2-4.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Allen's Minstrels April 28 (under canvas).

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Silver Slipper April 23; capacity; stage effects fine; chorus work excellent; cheap co. Charles B. Hanford 4, 5. In Richard III, Merchant of Venice, Field's Minstrels 7. Grace George 13, 14. Girl from Dixie 22. McFadden's Flats 26, 27. Rogers Brothers 29, 30. Four Cohans June 3, 4. E. H. Southern 6. Richard Mansfield 8.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): The Game Keeper April 29; small but pleased audience; good performance.

MISSOULA.—UNION OPERA HOUSE (

EVER PUBLISHED.

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Published and for sale by **EDWARD H. MITCHELL, 225 Post Street, San Francisco.**

tiating to enter the manufacturing business with his father and brother.—Manager Gleim tendered a banquet to the Fulton employees 29 and the latter presented him with a beautiful Masonic ring.—The charter of the Fulton Opera House Co., capitalised at \$50,000, was issued by this State.

WASHINGTON—LYRIC THEATRE (F. R. Hall, mgr.): Right Belle April 22; good co.; pleasant fair business. **American Cinematograph** 23; fair business. **Carter Stock** co. 25-30 in East Admitt. Brothers against Brother. Sentences for Life. A Sleeping Beauty. The Death of Another's Crime. The Roping of a Rip Van Winkle. Good business good. Pat Gilmore in The Mummy and the Humming Bird 3; fair business and scored. **Orpheo & The Parish Priest** 2; fair business. —**CITY OPERA HOUSE** (Connors and Chivers, mgrs.): Laura McKay's Minstrels 3; poor performance; big business.

LERNER ACADEMY OF MUSIC J. M. Neely
lecturer, George T. Spauld, mgt.; N. Henry Barlow
quers April 18-20 mat., m. Buxton 19-20
excellent on; good house. A Country Girl 21 (auspic.
local Order of Elks); full house; excellent perform-
ance. Eight Bells 27 pleased good house. Mildred
Holland 28. Vernon Stock co. 9-14. Plays: The
Sins of New York. Faust. In Montana. The Strange
Adventures of Miss Brown. The Green Hills of Erin
The Weight of Matter. Dora. Two Married Women. Es-
tablished in Madison.

HARRISBURG. — NEW LYCEUM THEATRE.
(Reis and Appell, owners; Joseph Frank, local mgr.;
M. J. McCall, Carter in charge.) The Heart of
Maryland. 1-7. **GRAND OPERA HOUSE.**
mgr.: Joseph Frank, local mgr.; Wilbur-Kirby
Opera co. to week of good business; closing 29. Very
non Stock co. 1-7; fair business, opening with Faust to
good house. Plays: Faust, The Strange Adventure
of Miss Brown, A Debt of Honor, Dora, Two Married
Women, East Lynne, Sins of New York, A Hidden

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): Mrs. Leslie Carter in D. Barry April 25; fine production; delighted large audience. Marie Walnwright in Twelfth Night 5; splendid. "The Girl of the Year" 7. "The Runaway" 13.—ITEM: Manager Marcille proposes to inaugurate a season of vaudeville at close of regular season.

Hearts of Ok April 22, good co., weak agt.
A Break for Liberty 22, poor co.; poor business
Royal Lilliputians 23 pleased; good business
Holland in The Triumph of an House Mildred
fair house. Will H. Myers Stock 2-7. Flay
Through the Breakers, A Ragged Hero, For Honor
Sake, Beyond the Line, The Heart of Colorado, T
Moonshiners.

JOHNSTOWN.—CAMBRIA THEATRE (L. C. Miskler, mgr.): Van Dyke and Eaton co. closed successful engagement April 28-30 with Faust, The Lion Heart, Across the Desert. James K. Hackett in The Crown Prince 28 scored triumph; large house. Mrs. Carter in Du Barry 4. The Heart of Maryland 4. Harry Leighton in Othello 11. Paul Gilmore in The

OIL CITY—VERBECK THEATRE (G. H. Verbeck, mgr.): Quincy Adams Sawyer April 21; large and appreciative audience. Hi Henry's Minstrels 25-3; large houses. Under a Shawl, A Gay Bachelor Grit, East Lynne, The Lost Heir, The County Judge light business. Ghosts 2; good co. — per box 1. Thelma (nabers' benefit) 5. McCann Stock co. 14. Othello 16.

KANE.—**TEMPLE THEATRE** (A. B. Cobb, mng.)
H. W. Sweeley, mng. (A. B. Cobb, mng.): Hi Henry's Minstrels Apr. 27 to H. capacity; good performance; audience well pleased. International Vaudeville Show 30; good business. Alberta Gallatin in Ghosts 4; small house; excellent cost. John Sturgeon in The Count Monte Cristo 14. Harry Leighton in Othello 3. Duncan Clark's Female Minstrels 14.

MAHANOY CITY—**KIERS GRAND OPER**
HOUSE (James J. Kirk, mgr.): My Aunt Bridget Apr
21 to good business; co. mod. Show Girl 25, matine
and night; co. and performances good; good business
Lilliputians 27 to big business; good performance
An American Gentleman 2: business and perform
ance good.—**ITEM:** Burt Brothers' Circus 30: bus

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): The Volunteer Organist April 11 very good performance; good audience. Thelma 28 canceled. The European Specialty co. gave poor performance to good house 27.—ITEM: Owing to weather Lowry Brothers' Circus gave performance in Opera House 28 to good house.

SCOTTTDALE.—GEYER'S OPERA HOUSE (A. Geyer, mgr.): Alberta Gallatin in Ghosts April 2 pleased fair audience. Moonshiner's Daughter 2 satisfactory co. to small house. Spider and Fly 2 Heart of Maryland 3 pleased small house. T. Village Parson 4. T. U. T. C. 17. French Spy 1

WILKES-BARRE.—THE NESBITT (Harr Brown, mgr.): Louis James and Frederick Warde Macbeth April 30; excellent; big business. Main Street 9. The Heart of Wainwright 6. Mrs. Lealie Carr 9. The Heart of Maryland 10.—GRAND OPERA HOUSE (Harr Brown, mgr.): James F. Kennedy and

ALLEN TOWN.—LYRIC THEATRE (Mishler & Worman, mngs.): Fay Davis in *Whitewashing* July 30; excellent satisfaction; good business. Grand Studdiff in *Red Feather* 3; one of most satisfactory performances ever seen here; large and full

COLUMBIA.—**OPERA HOUSE** John B. Bissinger mgr.): The Moonshiner's Daughter April 18 failed to appear. New Henry Burlesque 19; topheavy house dissatisfied audience. Hearts of Oak 21; fine attraction: good attendance. Mildred F.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Edward Waldmann in Dr. Jekyll and Mr. Hyde, April 30; fair performance; poor business. Court Fair 14.—**COLONIAL THEATRE** (Colonial Theatre Co., mgr.): The Great Train Robbery, April 30; fair performance; poor business.

Co., leases George S. Challis, mgr.); Heart Maryland 2; good performance; fair business. Mack Stock co. 5-7. Plays: Wife for Wife, Innocent Sinners Knobs of Tennessee. A Ward of France, Othello

SHARON.—MORGAN GRAND OPERA HOUSE
(L. S. Morgan, mgr.); Quincy Adams Sawyer Ad 22; good house; pleasing performance. Marie Wright in Twelfth Night 23; good house.

MT. CARMEL—G. A. R. OPERA HOUSE (J. Gould, mgr.): W. H. Meyer co. April 26-30: good performance and co.; fair business. Plays: *Rags*, *Hero*, *Heart of Colorado*. *Beyond the Lines*. *Dumors*.

Minstrels (Bks' benefit) 26.—ARENA: Bard Brothers 29: good performance to capacity. Welch Brothers 3 to capacity at both performances.

WEST CHESTER.—**ASSEMBLY BUILDING**
(Davis Beaumont, mgr.): Edward Waldmann in

EDWARD WACHSMAN TO

Figure 1 shows the results for the following question: "In the past 12 months, how often have you been in contact with someone who has been diagnosed with HIV/AIDS?"

MANAGERS!! MAY EDGWIN AND FRED EDWARDS PRESENT "STARR'S GIRL" A NEW PLAY, BY ALICE E. IVES.

At the Murray Hill Theatre, May 16, for one week only, by arrangement with Mr. H. V. Donnelly.

Jekyll and Mr. Hyde April 13; good house and co. Howe's Moving Pictures 20; large business. Tangled Relations 5. Conroy and Mack (stage hands' benefit) 8.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): Hadley's Moving Pictures 4; pleasing performance; big business.—ITEM: J. J. McMenamin, who has managed the Opera House successfully the past few seasons, has been reappointed manager for the coming season.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, mgr.): Mildred Holland in The Triumph of an Empress 2; fair business; good co. Chicago Novel Show co. (Hancock Engine co. benefit) 5. Brotherhood of Railroad Trainmen Entertainment 9.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): A Chinese Honeycomb 2; delighted largest audience of season. Alberta Gallatin in Ghosts 7. The Pariah Priest 10. Hello, Bill (return) 12.—ITEM: The Summer Theatre will open June 15 with competent stock co.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vandervelde, mgr.): Muzes' Landing April 22; moderate patronage. Fads and Follies 23; fair audience; co. only fair. Queen of the White Slaves 25; big business; fine co. For Her Baby's Sake 2; fair co.; poor house. Lights of Gotham 10.

WELLSBORO.—BACHE AUDITORIUM (Dart and Dart, mgrs.): Quincy Adams Sawyer April 15; large and enthusiastic audience; good performance. Twelfth Century 22. Minstrel House 23. S. R. O. Ithaca Conservatory of Music Concert co. 13.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Paul Gilmore 10. The Runaways 11.—MAJESTIC THEATRE (William J. Bell, mgr.): Wedded and Parted April 24-30; good attraction; fair patronage. East Lynne 24 to light attendance.

WARREN.—LIBRARY THEATRE (P. R. Scott, mgr.): A Chinese Honeycomb April 30; excellent co.; fashionable audience; S. R. O. Alberta Gallatin in Ghosts 3; pleasant small house. The Man from Sweden 5.

READING.—TEMPLE THEATRE (J. S. Hill, mgr.): Heart of Maryland 9.—ACADEMY OF MUSIC (John D. Misher, mgr.): Royal Lilliputians April 25. Whitewashing Julia 26. Queen of White Slaves 30. Red Feather 2. An American Gentleman 3.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Metropolitan Burlesques, playing under the title of the Grand Vaudeville co., owing to management refusing to book them in this city under burlesque title, April 22; good co. to fair house.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Metropolitan Burlesques (return) April 25; big business. Wilbur Opera co. 2-7, producing The Mascot, Said Pasha, Chimes of Normandy; large and delighted audience.

CHARLESTON.—COYLE THEATRE (Robert S. Coyle, mgr.): International Vaudeville co. April 21; performance cut very short account of light business. Harry Leighton 25. Othello 7.—ITEM: Price's Boat Show 4.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Robert B. Mantell in Other Days 14; delighted audience. Turned Up 9-14. Marie Wicks in Twelfth Night 27; pleasant good business. The Runaways 10.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Keene, magician, April 28; best performance of his kind even seen here to one of largest houses of season. Chicago's Novel Show co. 2; first-class performance; poor, but appreciative audience.

CARBONDALE.—GRAND OPERA HOUSE (G. W. Lower, mgr.): Lewis Morrison in Faust April 20; large house; fine performance. Archie Boyd in Joshua White 22; fair house; good performance.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): The Volunteer Organist 18 to 8. O. O. well pleased audience; fine co. Mrs. Leslie Carter in Du Barry 7. Dumont's Minstrels 24.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Julia Marlowe in When Knighthood Was in Flower April 29; fine performance; fair audience. Wills' Musical Comedy co. 2, 3, presenting in Atlantic City. Two Old Crooks; amusing fair business. John Drew in The Second in Command 4; excellent co.; large and fashionable audience. Mrs. Wicks of the Cabaret Patch 7.

PAWTUCKET.—KEITH'S THEATRE (Charles Levenberg, mgr.): Albee Stock co. in Northern Lights 2-7; good business; splendidly played; very appreciative audience. Turned Up 9-14. FAWTUCKER THEATRE (Albert Lando, mgr.): Stock co. in Strangers of Paris pleased good business. Francesco Di Rimini 9-14.

WOONSOCKET.—OPERA HOUSE (Josh E. O'Brien, mgr.): Marie of Pawtucket (Mr. O'Brien's benefit) April 30; good business. Mrs. Wicks 10. The Fays 23-28.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Hermann the Great April 27; good satisfaction to fair audience; closes season.

SOUTH CAROLINA.

SPARTANBURG.—GREENWALD'S THEATRE (Max Greenwald, mgr.): Petrich in Humpty Dumpty Doodle April 21; large audience; performance fair. This closes season.—CONVERSE AUDITORIUM (Dr. R. H. Peters, mgr.): South Atlantic States Music Festival 27-29; largest audience in history of organization.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Ferguson Stock co. 2-7 at popular prices opened with Down on the Farm to S. R. O.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitman, mgr.): Humpty Dumpty Doodle April 20; co. and business good. Pickert's co. 25-28.

COLUMBIA.—THEATRE (Smithfield and Brown, mgrs.): Klites' Band April 25; first-class performance; large and pleased audience.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. A. Briggs, mgr.): Brannin Stock co. April 17-24, presenting How Hopper Was Sidetracked, For Her Child's Sake, Where Is Cobb, The Sleeping City, Star Boarder, Nick Carter, Ways of Women, A Southern Romance; co. fair; light business. Game Keeper 11. Roy and Trap 17.

YANKTON.—NEW THEATRE (Charles Gottschalk, mgr.): Columbia Opera co. April 20, 21. In Dorothy, Grobe-Grobo; good houses; pleased. Daniel Sully in The Chief Justice 26.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Marie Cahill backed house April 27, closing very successful season for this house.—RHOUGH (Benj. M. Stahlbeck, mgr.): Wells-Dunne-Harlan co. had another good week 2-7 in a pleasing production of By the Sea. Waves.—GRAND OPERA HOUSE (A. R. Morrison, mgr.): Hopkins Stock co. 27; closed very successful season at this house with What Happened to Jones.

KNOXVILLE.—STARR'S THEATRE (Fritz Stubb, mgr.): Frank Wallace Stock co. opened 27, presenting The Cowboy and the Lady to packed house; most enthusiastic audience. Charles Coburn and Ivah M. Wills played principal roles capably and created favorable impression. Pattie Allison, Knoxville girl, scored decided success; production appropriately staged.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Season closed with Marie Cahill in Nancy Brown April 28; splendid co.; packed house.—GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Fearful Valley 2-7; pleased very large audience. Season closes with Gay Mr. Tubbs 9-14.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): A Friend of the Family April 27; house and performance good. Princess Bonney (local) 28; pleased large house; closes season.

BRIOT.—HARMELING OPERA HOUSE (Powell and Taylor, mgrs.): A Friend of the Family April 28; excellent co.; small house.

TEXAS.

MARSHALL.—OPERA HOUSE (Livingston and Delmer, mgrs.): Season closed with Palace Comedy co. April 23-30. Plays: The Fast Winkle, German American Cousin, A Mountain Walt, A Fight for a Fortune, Sailor Lam, Country Boy; good business and co.

WAXAHACHIE.—OPERA HOUSE.—ITEM: Work was commenced last week on remodeling the house, which will be finished by June 15. It will be called Shelton Opera House, with V. H. Shelton, manager.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Harry Stubbs Stock co. April 24-1 presented, "Twist Love and Duty to fair attendance; satisfactory co."

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Simwell's Romeo and Juliet April 27; failed to please good audience. Arnold's Comedians 8. Kyger 9.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): Clay Clement April 25; excellent performance; good business; closes season.

HOUSTON.—EMPIRE: Spooner Dramatic co. April 25-30, presenting The Octoroon, A Man of Mystery; business fair; this closes season.

DENTON.—WRIGHT'S OPERA HOUSE (V. E. Frew, mgr.): Romeo and Juliet 7.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Nobles' Comedy co. 3.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Rose Coghlan in The Greatest Thing in the World April 28, 29; fair houses; very good.—GRAND THEATRE (Jones and Hammer, mgrs.): Ellertson Stock co. 25-30 in Man's Enemy, A Woman's Sacrifice; fair houses.—ITEM: Hal Russell, Mrs. Le Moyne's leading man, is expected here next week for a few weeks' stay.—C. E. Johnson, one of the oldest dramatic critics in the city, arrived in New York last week after a five months tour in the Holy Land and Europe. He has been taking photographs of Jerusalem, the direction of the Palestine Mount, the great Palestine lecturer, for the purpose of illustrating the Holy Land exhibit at the St. Louis Fair. He is now in St. Louis, but is expected home in the near future.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Edward Harrigan in Old Lavender April 29; capable co.; fair business. Innocent Maids Burlesques co. 1; good house. Busy Day 7. Wizard of Oz 11. The Sign of the Cross 14. Rbe Lorraine co. 16-21. A Homespun Heart 25. American Hobo 28.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Edward Harrigan in Old Lavender April 28; good business; good performance.

KNIGHT OPERA HOUSE (W. J. Metcalf, mgr.): National Stock co. 5-7.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Under Southern Skies April 30; pleased one of largest houses of season. Charming Olcott 10; closed house.—LIBRARY HALL (C. W. Prouty, mgr.): Gorham and Ford co. 16-21.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Edward Harrigan in Old Lavender April 30; excellent performance; good business. Innocent Maids 4; fair house; poor performance.

WINTFELDER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Innocent Maids to small house. Busy Day 6. Sign of the Cross 13.

BELLOWS FALLS.—OPERA HOUSE (John E. Bronsahan, mgr.): Sign of the Cross 12.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): The Knowles (hypnotist) 2-7; fair business.—RHOUGH THEATRE (Jake Wells, mgr.): Charles L. McKee, bus-mgr.; Walter Edwards in The Sign of the Four 2-7; co. and business very good. On the Bridge at Midnight 9-14.

NORFOLK.—ACADEMY OF MUSIC (Corbin Seale, mgr.): Bennett-Moulton co., with fair houses and good performances, are to continue for week 9-15. GRABBY (Otto Wells, mgr.): A Ragged Hero 2-7; packed house. Wells Dramatic co. in The Sign of the Four 9-15.

SUFFOLK.—CITY HALL THEATRE (Lloyd and Dennis, mgrs.): Layton Carnival co. April 25-30; small but good co.

ROANOKE.—ACADEMY OF MUSIC (Allen Jenkins, local mgr.): Knowles (hypnotist) 9-14.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heller and McCabe, lessees; R. J. Nixon, mgr.): Al. G. Field's Minstrels April 21 to S. R. O.; performance excellent. Margaretta Fisher Repertoire co. 22, 23 in Friends, Mother and Son, The Impudent Merchant of Venice 27; good house; co. excellent. Brown's in Town 30; poor house; co. good.—ITEMS: Al. G. Field was booked for 20; owing to a wreck canceled the first 21.—GRAND OPERA HOUSE (George M. Shroeder, prop.): Platt-Steverson co. 24-30 in Monte Cristo and The Black Flag; drew not heavily.

TACOMA.—THEATRE (C. Hellig, mgr.): Week April 17-23 opened for Henry Watterson lecture on Abraham Lincoln, and Schumann-Bent concert; both large houses. Mary Manning in Harriet's Honey-moon 28; fair attendance; good co.—LYCEUM (George M. Shroeder, prop.): Platt-Steverson co. 24-30 in Monte Cristo and The Black Flag; drew not heavily.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): The Silver Slipper April 18, 19; good performance; large business. Charles B. Hanford 30, 1; good co.; fair business.—AUDITORIUM (Harry C. Hayward, mgr.): The Game Keeper 17, 18; pleasing performance; good business. Homer Davenport (lecture) 21; large attendance. Brown's in Town 28; fair performance; large attendance.

NORTH YAKIMA.—LARSON'S THEATRE (E. Fournier, mgr.): Elks' Minstrels April 18; pleased good business. Homer Davenport 20; fair entertainment and music. Charles B. Hanford in The Merchant of Venice 20; very good co.; fair business. Brown's in Town 29; fair co.; poor business. Field's Minstrels 2. McFadden's Flats 18.

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): Field's Minstrels April 28; good business; first-class performance.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Keller April 22; good business. William Faverman in Lord and Lady Alby 25; pleased fair audience. Annie Russell 25; good business. Paul Gilmore 30; pleased large and fashionable audience. Mrs. Leslie Carter 3; house sold out; extra matinee at advanced prices. The Runaways 6. Hands Adams 7. The Tenderfoot 18.—GRAND OPERA HOUSE (Charles A. Feiler, mgr.): The Hoodler Girl 21-23; light business. East Lynne 25-27; fair business. King Dramatic co. 2-7 in Du Barry, Under the Polar Star, and Little Miss Bob to good business; closes season.

CHARLESTON.—BURLEY OPERA HOUSE (N. S. Burley, mgr.): Lost River April 20. E. Shipman's Othello 21; fair business; good performance. Paul Gilmore in The Mummy and the Humming Bird 29; excellent co. to good business.—ITEM: Joseph B. Gallick, former manager of theatre, has assumed management for the balance of this season, representing C. C. Beeber, of Williamsport, Pa., who recently bought this property. M. E. Rice, mgr.: Kate Claxton in The Two Orphans April 6.

fine attraction; good business. Alberta Gallatin in Ghosts 11; pleased good business. Parish Priest (third visit) 30; pleased fair audience. Garner Stock co. 2-7. Plays: Cast Adrift, Sentenced for Life, A Southern Romance, California Frolic, Against Brother; closes house after successful season.

PARKERSBURG.—AUDITORIUM THEATRE (W. E. Kemery, mgr.): Eight Bells April 18; good performance and house.—CAMDEN THEATRE (W. E. Kemery, mgr.): Tim Murphy 19; entertained good house. Hay Leighton in Othello 25; fair co.; poor business. Power Behind the Throne 27; good co.; fair business. Runaways 3. The Tenderfoot 17.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Keller April 20; pleased good business. Joshua Simpkins 27; S. R. O.; poor co. Katherine Willard in Power Behind the Throne 29; pleased good business. Paul Gilmore in Mummy and the Humming Bird 4; closes season.

FAIRMONT.—GRAND OPERA HOUSE (G. E. Powell, mgr.): National Stock co. April 21-23; good business and performance. Country Circus (local) 25. Paul Gilmore in The Mummy and the Humming Bird 5.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Kathryn Willard in The Power Behind the Throne April 20; pleased good business. The Pariah Priest 3; good performance and business.

MORGANTOWN.—WALNUT STREET THEATRE (Christy and Turner, mgrs.): National Stock co. April 25-27; good co.; fair house. The Private Secretary 28. Elkins 30.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Edward Waldmann in Dr. Jekyll and Mr. Hyde April 27; large, enthusiastic audience. Van Dyke-Eaton co. 2-7.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): Boston Ideal Opera co. 2-7 in La Mascotte, Glorinda, Glorinda, Glorinda, Glorinda.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Joshua Simpkins 3; fair performance; good business. Parish Priest 4.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiler, mgr.): Racine College boys in minstrelsy occupied house April 25; youngsters gave creditable performance to crowded house. Humpty Dumpty 29; closed house; good business; audience pleased average given, followed by Don Caesar de Bazan; plays nicely given; very competent co.; large attendance. The Game Keeper 8. The Burgomaster 9. Clark Stock co. 22-29.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Haber, mgr.): Our New Minister April 7; fine performance; good house. Happy Hooligan 9; fair performance and business. Our New Minister (return) 12; receipts, \$528; universal satisfaction. William O'Connell 16; excellent co. to good business. Winniegar Brothers 18-23 to capacity. Two Merry Tramps 27. Faust's Two Orphans 29. For Her Sake 2. The Burgomaster 3. Clark Stock co. 5-7.

KENOSHA.—RHODE OPERA HOUSE (Goe Rieck, mgr.): William Owen in When Knighthood Was in Flower April 22; good house; audience pleased average given, followed by Don Caesar de Bazan; plays nicely given; very competent co.; large attendance. The Game Keeper 8. The Burgomaster 9. Clark Stock co. 5-7.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Gaskill Stock co. April 24-1 in Other People's Money, Man from Texas, Rip Van Winkle, A Dangerous Game, The Man from Mexico, Beyond the Rockies; good houses. David Higgins in His Last Dollar 4. Burgomaster 8. As You Like It 13.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): The Missouri Girl April 18; fair business. Happy Hooligan 20; two performances to S. R. O. A Royal Slave 1; fine production; good house; very well pleased.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Happy Hooligan April 21; pleased S. R. O. Two Merry Tramps 27 failed to appear. Stetson's U. T. C. 30 canceled. Royal Slave 7.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Stetson's U. T. C. April 12; pleased good house. Happy Hooligan 13; delighted crowded house. Kennedy's Players 18-25; satisfaction to good houses. Midnight Express 27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Patton co. April 22-30; fair houses. Plays: Roanoke, Little Pardon, A Tru Kentuckian, Wood and Ward; pleased fair house in Two Merry Tramps 2. William Owen 5.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Clark Stock co. April 25-30; fair business and co. Two Orphans 1, 2; not up to standard. For Her Sake 3; good house; fine co. The Burgomaster 5.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kornat, mgr.): Chester De Vonde Stock co. closed a fine night's entertainment April 12; pleased good business all through. English Dandy 23; fair matinee and good night attendance, and pleased. Roselle Knott in When Knighthood Was in Flower 27; drew well; good business; audience pleased average given, followed by Don Caesar de Bazan; plays nicely given; very competent co.; large attendance. The Game Keeper 8. The Burgomaster 9. Clark Stock co. 5-7.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. R. London, mgr.): De Vonde Stock co. April 28-29 presented Beneath the Tiger's Claw, Old Willow Farm, Bond of Honor, Fatal Kiss, General West, not up to standard, to fair business; popular prices. Roselle Knott in When Knighthood Was in Flower 23 to large and fashionable audience. A Country Girl (return) 4; usual good performance to big business. Reeves Smith 5, 6. Missouri Girl 7. Old Lavender 13, 14.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Fluke Stock co. in Breaking the Ban, The Sign of the Cross, Parsifal (illustrated lecture), Knobs of Tennessee, Cinderella April 26-30. At the French Ball 2; business big; fine performance. Side Tracked 9-11. Real Widow Brown 19-21. W. S. Harkins co. 23-24. Robert B. Mantell 30-June 4.—YORK THEATRE (R. J. Armstrong, mgr.): J. H. Stoddard in The Bonnie Brier Bush 9-14.

OTTAWA.—RUSSELL THEATRE (F. Gorman, mgr.): General City 2, 3; fine performance; good business. Roselle Knott and Charles Dalton in When Knighthood Was in Flower 6, 7. Reeves Smith in Tyranny of Tears 9, 10. Wizard of Oz 13, 14.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Missouri Girl April 25-29; good business; satisfactory performance. For His Brother's Crime 2-4; good performance and business.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. T. Turton, mgr.): Missouri Girl April 25-27; good business. Daoust's French Dramatic co. 28-30; big business. Looking the Loop 5-7. Robert B. Mantell 9-28; first week The Light of Other Days and Monbars.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Marks Brothers April 28-30. Plays: The Revealed Mystery, Sin and Sorrow, Trapper Daughter, The Redeemed Pledge; popular prices: S. R. O. The Country Girl 3; pleased fashionable S. R. O. audience. When Knighthood Was in Flower 23; large and fashionable audience.

STEELEBROOK, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Silver Slipper April 21; S. R. O.; receipts over \$1,200. Missouri Girl 23; good performance; fair business. The Sign of the Cross 25, 26; excellent co.; fair houses. Klarkes Dramatic co. good business for two weeks. McDowell Music co. 30.

BRANTFORD, ONT.—STAFFORD OPERA HOUSE (S. C. Johnson, mgr.): In Convict Stripes April 21; fair house and performance. Vitaphone co. 22, 23; good house. The Country Girl 7. The Missouri Girl 10.—ITEM: The Summer theatre at Agricultural Park will open 12. Manager Johnson has secured the Ethel Duffin co. from London.

VICTORIA, B. C.—THEATRE (Joseph Boscourt, mgr.): Charles B. Hanford in The Merchant of Venice April 19; fair audience, who thoroughly enjoyed performance. Field's Minstrels 26; full house; pleasing performance. Mary Manning in Harriet's Honey-moon 29; great play; greatly played to fair house.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): A Thoroughbred Tramp April 25; poor perform-

ance. Blanche Walsh 26, 27; good co. Silver Slipper 29; S. R. O. Stetson's U. T. C. 30; large audience. Tena Crawford 4. Marie Rhee White 5. Living Canada 6.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): A Country Girl 2; pleased good house. The Missouri Girl 3; fair co. and house. Roselle Knott in When Knighthood Was in Flower 5. Reeves Smith in Tyranny of Tears 7. Tom Marks Stock co. 9-14. Wizard of Oz 18.

HARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): The Sign of the Cross April 13; very large audience; excellent performance. Jerry from Kerry 29; fair audience; good co. The Missouri Girl 6. The Tyranny of Tears 16.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): The Missouri Girl 4. Tom Marks Stock co. 16-21. Heart of Texas 26.

HALIFAX, N. S.—ACADEMY OF MUSIC (G. D. Medcalf, mgr.): Bailey co. in The Black Mask April 25; large audience. J. H. Stoddard 2.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or critical application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Appel, Daisy, Marie Allan, Maye I. Algen, Blanche Aldrich, Belmont, Grace, Marie Brooks, Elsie Brookline, Helen Bronner, Olga Bowen, Violet Barnes, Mrs. Thorndyke Boucault, Elsie Bordin, Rita Bureau, Kattie Bingham, Nelly Baker, Ruth Harrison, Emmeline Benner, Lillian Bond, Agnes Bruce, Rae Bowdoin, Dorothy B. Brown, Mrs. Brown, Marion T. Brennan, Belle Burchell, Beatrice Bertram, Jeannette Brooks, Blanche Brennan, Edith Blair, Iva Barbour.

Cookson, Bertha, Gertrude Clark, S. Beatrice Clayton, Service Castro, Edna Archer Crawford, Mary Conwell, Beatrice Coventry, Lenora Cleveland, Josephine Carline, Florence Calhoun, Marybelle Cameron, Kate Campbell, Bertha Creighton, Helen Chickester, Una Clayton, Louise M. Carter, Lizzie H. Collier.

Darling, Queenie, Esta Dean, Marguerite Di Santo, Mrs. Geo. de Rapelle, Marie Doro, Susan Drake, Hortense, Pearl E. Lewis, Margaret Lee, Evangeline Durkin, Lillian Durham, Dorothy Darcy, Dorothy Darso, Mary Davis, Bertha A. Davis, Miss L. De Shun, Mrs. C. J. Davidson, Camille D'Arville, May N. Drew, Mona Downs.

Brakine Kestle, Kate Everleigh, Julia Ellsworth, Grace Elliston, Lillian Emmens, Annie Evelyn, Eloise Elliston, Ruth Eldridge.

Forman, Flossie I., Josephine Firth, Mrs. Alb. From, Mary Firmer, Frances Fennel, Mrs. H. B. Forbes, Margaret Fuller, Gertrude Fallon.

Gillespie, Elisabeth, Edythe Gibbons, Mrs. W. T. Gaskill, Florence Gibson, Aileen Goodwin, Florence Gale, Lillian Goodall.

Howard, Emma, Virginia Howell, Cora Harris, Daphne Harcourt, Ida Hooper, Mabel Hastings, Martha Hawkins, Mrs. J. Wm. Hartman, Jean Haswell, Maud E. Harlow, Carroll Hamilton, Suzanne Halpern, Beatrice Hutchinson, Florence Hawkins.

Ince, Mrs. John E., Jr.

Jones, Minnie E., Sandoz Javier, Myra Jefferson, Mabel Jensen.

Knott, Clara, Zena Kelle, Mrs. Frank Knael, Priscilla Knowles, Rita Knight, Bittie Kyle, Alma Kruger.

La Tour, George, Gladys Loftus, Irene Le Brandt, D. Hope Leonard, Leona Leslie, Ines M. Lyle, Elsie Laurence, Pearl E. Lewis, Margaret Lee, Evangeline C. Lanning, Nellie Lindroth, Dorothy Lewis, Dolores Lettany, Mabel Lloyd, Daisy Lucas, Leone Lessell, Mrs. H. S. Lane, Camille La Villa.

May, Katherine, Georgia Mendum, Meta Maynard, Ida Muller, Beulah Miller, Louise Margaret, Camille Muor, Stella Madison, Alma E. Murray, M. C. Monseratt, Louise Marcell, Florie Mace, Helen Marshall, Helen Maye, Beulah Montrose, Marion Manola Mason, Theresa Martin, Margaret Macdonald, Helena McGregor, Margaret McKelney, Florence McNiel.

Nash, Nellie, Florence Nelson, Lucia Nola.

Phillips, Mirron, Marie Palmer, Mrs. L. M. Palache, Anna Pomeroy.

Rychman, Myrtle, Katherine Ridgway, Blanche Rinz, Grace Reals, May Ravencroft, Louie Reams, Ella S. Robertson, Helen M. Rockefeller, Amy Robbins, Bernadine Riese, Marie Rabey, Lillian Rose, Elsie Remond.

Sanford, Eleanor, Margaret Mayo Selwyn, Kathryn R. Street, Bessie Stewart, Lillian Stanford, Margaret Rutland, Mrs. R. Sturdivan, Lillian Shaw, Bess Stanley, Blanche Sharp, Olive E. Spencer, Josie Sadler, Maud Swiggett, Nellie Sims, Amy Shaffer, Mrs. Morris J. Sullivan, Olga Saylor, Maud Stanley, Jessie H. Stout, Mrs. Slapoffski.

Thayer, Leane, Nellie Thorne, Mrs. Theo. F. Terry, Mrs. S. Tupper, May Trimm, Mabel Trummel, Ruby Tracey, Vera Treacy, Marie Tatum, Mrs. Jack Tucker, Gusie

MUSIC PUBLISHERS.

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STARTLING NEWS OF THE DAY.

Musical that is music. A love story that is a love story. All contained in Charles K. Harris' new musical, "Just a Glimpse of Heaven in Her Eyes."

Louise Frost, of the Ward and Vokes Co., writes she is making a great success with "The Girl of My Dreams," and Adeline Patti's "The Last Farewell."

"Just a Glimpse of Heaven in Her Eyes" will be introduced by the well-known and famous artist: Pauline Hall, Herbert Snook, Al. Blanchard, George W. Jenkins, Nabel Johnson, and Homer Lind.

Joseph E. Howard's big hit, "Good-bye, My Lady Love," struck Pittsburgh like a cyclone. Every orchestra, band and singer in the city is using this song.

In answering these advertisements please mention THE MIRROR.

HARRY WILLIAMS.



Photo by Scherer, N. Y.

The above is an excellent likeness of Harry Williams, of Williams and Van Alstyne, known as "the Western writers." Mr. Williams enjoys the distinction of being one of the most clever word-writers of today, and has to his credit "Navajo," "Tippicanoe," "Seminole," and scores of comic songs. He has also written many clever vaudeville sketches, and will shortly turn his attention to writing the book and lyrics of a musical comedy, for which his partner, Egbert Van Alstyne, will write the music.

DOWN IN MUSIC ROW.

Charles K. Harris at first announced the title of his new song as "Just a Bit of Heaven in Her Eyes," but later decided to change it to "Just a Glimpse of Heaven in Her Eyes." The change is for the best in many ways. Mr. Harris is careful and painstaking with all of his compositions. He has been known to destroy large editions of songs already printed for the mere sake of changing a word or a letter if he thought it would add to the merit of the song. "Just a Glimpse of Heaven in Her Eyes" is original and possesses real melody. There is no doubt that this song will become as popular as many of Mr. Harris' former successes.

Lee Green Smith, now musical director of the comic opera company playing at Dixie's Theatre, Scranton, Pa., has composed a melody for a new high-class ballad by Al. Truhner, entitled "Just a Picture of You." The song will be ready next week.

Josephine Ansley appeared at Proctor's Twenty-third Street Theatre last week and scored with Williams and Gumble's "Summer" song. "Follow the Merry Crowd."

The Six Musical Cutties still continue to receive repeated encores for their clever rendition of Williams and Van Alstyne's instantaneous hit, "Navajo."

Foster and Foster are using "There's a Chicken Dinner Waiting Home for Me" for the close of their act. They claim that it is the biggest "knockout" that they have ever used.

Willis Woodward, publisher of "My Belle of Tokio," reports that singers in all parts of the country are winning much favor with this song. Several well-known artists have introduced it in the London music halls with success.

Jack Mason's Society Belles are at the Circle Theatre this week in their new act, which is pronounced extremely clever. They will feature two songs published by the big firm, entitled, "My Alameda Rose," and "Brandywine," which are meeting with public favor.

"I Want My Mamma," the clever juvenile song by Brennan and Story, published by William H. Anstead, is receiving the lion's share of attention at present. Many of the best singers are using it with much success.

The Dowling-Sutton Co. are more than pleased with the success of all their late publications; both their ballads and instrumental numbers are attracting a great deal of attention.

T. Mayo Geary made a flying trip to Philadelphia last week for the purpose of witnessing Forepaugh and Sell's Circus, and found that seven of the Breen and Geary songs were being used. Jack Strauss is singing as the feature song, "Your Dad Gave His Life for His Country." Mr. Geary says that everybody whistled this song as they left the big tent.

Johnnie Carroll played at Hyde and Behman's, Brooklyn, last week and received an ovation when he rendered Breen and Geary's new "fire" song, "The Man with the Ladder and the Hose." The Veteran Volunteer Fire Company of Brooklyn composed a theatre party 200 strong, and were very enthusiastic in their approval of this clever song.

The Rays, now appearing in Casey the Fireman, are using as incidental music Breen and Geary's "fire" song, "The Man with the Ladder and the Hose."

William H. Smith played Proctor's Newark Theatre last week and more than "made good" by his clever rendition of "Noreen Mavourneen," "Blue Bell" and his own composition "The We May Ne'er Meet Again." Mr. Smith has in preparation the new story ballad "Lights of Home," which he will introduce next week.

Harry Breen has just closed a successful vaudeville engagement. He will appear with Nat Willis' A Son of Best company next season, playing a prominent part, and will also supply the company with the topical and up to date parodies.

Joseph S. Nathan, with the American Advance Music Company, reports that his latest ballad, "I Love You, Lady, Indeed I Do," is rapidly increasing in popular favor.

Nellie Dunbar appeared at the Park Theatre, Brooklyn, last week, and won much popular favor by her

MUSIC PUBLISHERS.

"THE TALE OF A KANGAROO."

The Kangaroo is a herbivorous marsupial mammal, mostly of Australia and Tasmania, having characteristically short weak fore limbs, and powerful hind limbs, with a stout tail, and progressing usually by flying bounds. That's what Funk and Wagnall say; not being overfamiliar with the Kangaroo, we had to look this up, hence the dictionary. But we do know that the Kangaroo is a great jumper, and when he does a thing, he does it by enormous strides. There is no hesitancy, no faltering; he has an objective point, and he makes it generally with a good, long, quick jump. In precisely the same manner the new Irish song hit has bounded into popular favor, and nailed the flag of success above all other competitors.

At Atlantic City some time ago a boxing Kangaroo was on exhibition, and although the dictionary describes this animal as having weak fore limbs, it proved to be a very hard hitter and knocked out all comers.

Just so with "Mary Ann." "Mary Ann" was not considered a dangerous opponent, but "Mary Ann" has a record of more "knock outs" from the time she entered the ring, a few months ago, than any other song ever published. Wm. A. Dillon, who has written many songs, is "Mary Ann's" trainer, and is proud to know that "Mary Ann" is still the undefeated champion in all recent contests and has proved a complete "knockout" to the public, in the hands of the artists who are using this song. We do not conduct a boxing academy, but "Mary Ann" sounds good on any music box.

You should be singing "Mary Ann." You'll soon see what it means to sing a "knockout." It will jump into popular favor quicker than a Kangaroo ever did jump, and if you drop Leo Felst a line, you'll be surprised to know how quick you'll receive a copy of this great song hit.

Remember the number—134-W-37th Street.

Did you ever see a Kangaroo box?

In answering these advertisements please mention THE MIRROR.

clever rendition of Breen and Geary's latest, "The Man with the Ladder and the Hose."

Leo Stevens has been engaged for the coming season at Inman's Casino at Coney Island.

AMATEUR NOTES.

Fully 600 members and friends of the Enterprise Social and Athletic Club and Entertaining Circle crowded Copple Hall, in Boston, on Tuesday evening, April 10, the occasion being a minstrel show given under the auspices of the two clubs for charity. Maurice A. Smith was interactor; Nat Wolff (dancer) Broome, Harry Kudisch, Harry Neaderman, and Louis Boraka (singers); Andy Lewis (Klondike) Ira Elstein, Burnett Rosnov, and Joseph Boraka, bones. The soloists were Maurice Levy, W. Richard Theobald, and I. J. Markowitz. The circle was made up of S. Marks, W. Davis, H. Nathan, Nathan C. Liebman, Harry Smith, I. Scully, S. Kaplan, H. Benjamin, N. Fera, H. Diamond, J. Hillman, Jack Brush, W. E. Brush, M. Steinberg, L. W. Hurwitz, J. Shvitz, J. Politz, H. Gullitzer, H. Abramson, and D. Barkin. The songs were Richard Alter and Fred Meyers. There were songs by Louis Boraka, Ira Elstein, Joseph Boraka, I. J. Markowitz, Harry Kudisch, Maurice Levy, Andy Lewis, Richard Theobald, Nat Wolff, and the Soloists. The singing of the end men and soloists, and the dancing of Andy Lewis were features of the show. The impersonations of Mark E. Linder were good, and he received many recalls.

The Morningside Club produced at the Century Lyceum, 444 Amsterdam Avenue, on Friday evening, April 22, Sydney Grundy's Arabian Nights. After the play there was a dance and reception. For months the members of the club taking part in the play have rehearsed under the direction of H. L. Courtney. The cast was as follows: Arthur Hummel, top, Paul E. Muller; Ralph Ormerod, Theodore L. Hupp; Mr. Gullibrand, Jack Stuart; Dobson, Harry J. Dietrich; Gutta Percha Girl, Miss C. N. Ackerman; the Mother-in-law, Flora C. Leighton; Daisy Maitland, Susie E. Kramer; Barbara Amy Kramer; Mrs. Arthur Hummel, Miss Hiler.

The Century Dramatic Club, the oldest dramatic club in Philadelphia, began its annual entertainment for the year on Monday, April 23. The Century is the only dramatic club in Philadelphia with the exception of the Mask and Wig, that gives performances for an entire week. It has grown very rapidly the past year, more than one hundred members having been added to the roll since Jan. 1.

The class of 1904, P. H. S., produced The Stoops to Conquer April 23 with much success, under the management of Lucius T. Koons. This was the cast: Sir Charles Marlow, Jessie Burt; Young Marlow, Dorothy Fleming; Hastings, Mildred Spicer; Hardcastle, Van Wyck Brooks; Tony Lennox, Francis E. Anderson; Stingo, Jose L. Tweedy; Digory, Lucius T. Koons; Roger, George L. Babcock; Jeremy, Charles Elliot; Moses, Harold Fenne; Dick Muggins, Charles Neagle; Jack Slang, George L. Babcock; Tom Twist, Harold Fenne; Ted, Lucius T. Koons; Little Amnada, Monroe Long; Mrs. Hardcastle, Wilhelmina Patton; Kate Hardcastle, H. May Batchelor; Constance Seville, Frances Van Deventer; Maid, Laura Bent; Betty Stingo, Evelyn Borg.

The Casino at Short Hills, N. J., was crowded on April 29, an amateur dramatic performance being given under the auspices of the Entertainment Committee of the Short Hills Casino Club. The first play was Shades of Night, a one-act fantasy, with the following cast: Gustav, George L. Babcock; Trilby, Ruford Franklin; Winifred Yester, Mildred Barclay; Sir Ludovic Trilby, William A. W. Stewart; Lady Mildred Yester, William A. W. Stewart. The play was very heartily applauded. The other play was My Lord in Liver, a comedy, in one act, by Frank E. Lord Thirmer, Ruford Franklin; Spizgott, William J. A. McKim; Hopkins, James A. Tyng; Sybil Amberly, Mrs. H. L. Patterson; Rose, Mildred Barclay; Laura, Mrs. J. W. Lloyd; Robert, Sheldon Wells.

A fashionable audience gathered in Carnegie Lyceum on the evening of April 30 to witness The Man from Where, a musical comedy in two acts, book or S. Burt, music by K. S. Clark. It was produced by the Triangle Club, of Princeton University. It was a very smooth comedy, capably sung and acted. It is a pleasant satire, the scene of which is laid in South America, and politics is its theme. This was the cast: General Ramon Canare, G. L. Burton; Captain Cassini, H. S. Jones; Lieutenant Blanco, E. J. Koehler; Mitradates Quere, T. E. Hardenberg, Jr.; Evonon Wilcox Telfair, H. O. Milliken; Pober, K. R. McAlpin; Winston Willis, J. R. Truesdale; De Wolf Hopington, J. L. Martin; Reginald Telfair, W. S. Katzenbach; Signor Malatesta, H. L. Mills; A Torador, C. T. Tilton; George Telfair, G. T. Bishop, Jr.; Mrs. Telfair, S. A. Lewison; Margaret Dudley, R. S. Barbee; Honore Belmont, G. S. Warren, G. L. Burton, T. E. Hardenberg, Jr., H. O. Milliken, J. L. Martin, and G. S. Warren deserve special mention for good work.

MATTERS OF FACT.

During the engagement of Herrmann the Great at the Columbia Theatre in Washington, D. C., the famous magician received an invitation to visit President Roosevelt at the White House. He responded to the President's request and on his arrival was heartily welcomed by Mr. Roosevelt. The President must have been highly entertained by Herrmann for on the same evening he escorted his entire family to the theatre. Judging from the President's frequent smile and the generous applause which came from his direction, he must have enjoyed the performance immensely. The honor of a special audience with the President of the United States has been conferred upon no other magician of modern times, it is said. Herrmann should feel justly proud of the marked attention shown him.

Trimbles Frolics will open their Summer season at Morgan City, La., on Sunday, May 13.

George Alston, a portrait of whom is published in THE MIRROR this week, has decided to remain in stock work for the present, and is open to offers for the Summer. He may be addressed care of the Players.

Florence St. Leonard, formerly a stock leading woman, but for the past three years with Mrs. Leslie Carter, invites Summer stock offers.

Minnie Fielding closed a successful season with The Sign of the Cross at the Broadway Theatre, Brooklyn, May 7. Miss Fielding doubled the roles of Poppa and Ancana, meeting with good success in both. She presented a new act, entitled Auntie's Visit, at Proctor's 125th Street, last Sunday night.

Blanche Seymour earned great praise from the papers of Rochester for her Madam, in Old Kentucky. She took the part at short notice, and made good. Her sister, Maribelle Seymour, is playing the Ingenue parts at the Cook Opera House, Rochester, and has also made good.

After traveling 35,000 miles the Kitties' Band of Belleville, Canada, closed their eighth transcontinental tour at National Theatre, Washington, D. C., Sun-

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FOLLOW THE MERRY CROWD

Get in—the water's fine. They're all diving for it, so don't stay out in the cold.

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WILLIS WOODWARD & CO., 48 W. 28th Street, New York.

"LIGHTS OR HOME."

"THEY ALL SPOKE WELL OF YOU."

"WHEN THE BLUE BIRDS ARE IN TUNE." "JUST PRESS YOUR LIPS TO MINE."

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IN SUMMER TIME, DOWN BY THE SEA

By AL. J. DOYLE and HARRY B. LESTER

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day evening, May 1. T. P. J. Power is now busy completing the Summer booking, which opens June 1, and includes World's Fair, St. Louis, and great preparations are being made for their European tour, which will open in London, England, on Sept. 2. The Kitties jumped from Washington direct to Belleville, Canada.

JOS. S. NATHAN

MUSICAL DIRECTOR, PIANIST. Am. Advance Music Co., 518 E. 4th St., N. Y. MUSIC ARRANGED AND COMPOSED. Tel. 420-92th St.

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[ESTABLISHED JAN. 4, 1879.]

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Published by
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HARRISON GREY FISKE,
EDITOR.

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Published every Tuesday.

NEW YORK - - - - - MAY 14, 1904.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. Addresses changed as often as desired.

A DIFFERENCE IN MANNERS.

ONE of the most disgraceful scenes ever enacted in a theatre in London, where disorder in theatres, if a part of an audience does not like a play or its actors, is common, took place at Sir CHARLES WYNDHAM'S new theatre last Friday evening, on the first performance of the comedy *The Bride and Bridegroom*.

For half an hour or more after the curtain fell on this play, it has been said, Actor WYNDHAM "stood before the footlights facing a storm of booing and cat-calls." These expressions came from the gallery of the theatre, while persons in other parts of the house tried to counteract them by applause. As the scene is described, it was one of the most peculiar ever witnessed in a city where "freedom" of expression at the play is often an offensively violent fact as well as a time-honored tradition.

Actor WYNDHAM at the conclusion of the play came out before the curtain with other members of his company, and the trouble began. At what is described as a "peculiarly inelegant expression from the gallery" the chief actor motioned to his supporting actors to leave the front, remarking that the women of the company, at least, should be protected from insult. After the rest of the company had disappeared Actor WYNDHAM stood his ground for a battle with the obstreperous gallery. His assertion that he was there "to face the music" inspired cheers from the orderly part of the house, with an increased demonstration of antagonism from the gallery. He found an interval of a moment between noises to assert that the offensive demonstration was the result of an organized opposition, but a cry of "We all know you hate the gallery!" broke in, and an indescribable babel ensued. The actor, angered, pointed his finger at the gallery with a retort, and then called on the police to enforce order. The expulsion of one of the noisiest of the offenders was ineffectual to quell the disturbance, which

continued for a long time, the actor still standing defiantly and trying to speak. The better part of the audience remained seated, and finally the curtain was rung down to decreasing violence, and the audience filed out.

The cry of the gallery that Sir CHARLES WYNDHAM "hated" its denizens might be construed to mean that this strange scene was a verbal assault by "the masses" against "the classes." But it was said that there were a number of persons in the gallery that took offense because an actress of their race in the Wyndham company had been slighted by the manager, who, it was claimed, had refused to permit her to take part in the "call." Whatever the real cause of the disturbance may have been, it was a disgraceful thing to happen in one of the best theatres in the metropolis of the world.

If such a thing by any means should happen in New York or any other large American city it would excite more than a passing description of it in the newspapers. Upon its occurrence the police would be summoned in sufficient numbers to clean out of the theatre every person involved, and some measure would be taken to prevent a recurrence of violence.

Persons who offend in a theatre in such a manner here are classed with hoodlums, and dealt with in police court, as is shown by a case but a few days ago in San Francisco. In that city, in a theatre of the second class, two young men were arrested for offensive conduct directed to performers on the stage, and, haled to police court, were sentenced to twenty-four hours' imprisonment, with a fine in addition depending upon their subsequent arraignment. And like summary punishments of disorder in theatres have been inflicted repeatedly in various cities of this country.

It is a boast of Englishmen—and in many things, perhaps, it is true—that there is greater liberty of conduct in that country than is enjoyed by citizens of the United States. But when bores and hoodlums turn a theatre of the first class into what is known among such persons as a "rough house" an exercise of liberty cannot be pleaded in their defense. Such matters come under the head of rioting, and should be dealt with and punished in kind.

BENEFITS.

At the fag end of a theatrical season benefits seem to multiply. Many benefits for the uses of charity are to be commended. Other benefits, promoted for persons in one or another branch of the profession, too often have no excuse whatever, and are an imposition on the actors who are called upon to give their services therefor, if not upon the public.

In "the palmy days" of the theatre professional benefits were an institution, but circumstances then were different. When each city had its stock company, and New York had several, the actors were looked upon as part of the local system and often fellowshipped with the citizens. In all companies there were prime local favorites, and as salaries in those days were small when compared with the pay of actors to-day, it was a regular thing when the season was closing for certain players to take benefits, which were organized by their numerous local friends. In fact, in many contracts between actors and managers it was stipulated that, aside from the salary named, the actor was to receive a benefit, or perhaps more than one benefit, during the season; and managers in those days had no such revenues as managers nowadays enjoy, and in their artistic catering had the sympathy of their publics, that sympathy, no doubt, taking the benefit occasions to compliment favorite actors and to show managers appreciation of their difficulties in conducting their theatres on patronage much more hazardous than the support of theatres is to-day. But all that is changed, and there can be no excuse whatever for many of the so-called "benefits" that characterize the closing seasons in these times.

There is no class of persons in the community that gives as freely for charity as the dramatic profession. No matter what the charity may be, actors always are found ready to devote their services for the unfortunate that need aid. But unhappily the demands upon actors do not stop at the deservings. This or that person uses his connection with the business of the theatre to "organize" a benefit in his own behalf, even after he has enjoyed a season's salary or profit; and although he ought not to need the money, he unblushingly asks actors to appear for him and the public to contribute to his assets with no other warrant than that he may be what is indefinitely known as "a good fellow."

Often persons of this sort that seek and secure benefits are in positions of some authority as to the engagement of actors, and it is not necessary to say why actors in such

cases feel forced to contribute their services.

The benefit that is not necessary, however, and that but serves to swell the pocketbook of the person who simply has the nerve to expect actors' services and ask the public for money, ought to be so ventilated by the press that those who through it show a want of self-respect would finally lack the hardihood to figure as objects of charity.

ACTORS' FUND HOME ANNIVERSARY.

Ceremonies in celebration of the second anniversary of the opening of the Actors' Fund Home were held at that institution, at West New Brighton, Staten Island, on Sunday afternoon, May 8. Several hundred men and women prominent in the profession went over from New York for the celebration; the Home and the grounds surrounding it were seen at their best; the day was perfect, the programme interesting, and altogether the affair was the most successful of a social nature, ever yet given at the Home.

The exercises, which were held in the large dining-room, began at half-past two. The platform was occupied by Daniel Frohman, A. M. Palmer, Antonio Pastor, Heinrich Corried, Clara Morris, and Wilton Lackaye. Mr. Frohman introduced Mr. Palmer as presiding officer, and the latter, after a brief address of welcome, in turn introduced Mr. Corried, the principal speaker of the afternoon.

Mr. Corried began by stating that the Board of Directors had decided to discontinue the system of benefit performances that has hitherto been the chief means employed for raising money for the Fund. He said that in the public mind the benefit suggested beggary, and that beyond this sentimental objection there was danger that the public might at any moment cease its patronage of benefit performances and thus leave the Fund in straits. As an alternative Mr. Corried suggested a plan for collecting ten cents on every pass issued at the three thousand theatres in America. This system has been in force for some years at Mr. Corried's Irving Place Theatre.

Mr. Corried explained the plan in detail as follows: On inquiry, it has been ascertained that there are in this country roughly three thousand theatres and concert halls, each of which is open for purposes of business at least one hundred nights each season. Moreover, and this is the point chiefly concerned, it has been ascertained that the managers of these theatres and concert halls issue on an average five passes, or ten tickets, free of charge each night in every season.

With these data as a starting point, I soon came to the conclusion that, to provide us with the revenue we require, it would only be necessary for the managers of the three thousand American theatres and concert halls to issue a charge free pass or ticket on each free seat which they give out and to pay over the resulting dollar every night to the Actors' Fund.

As you may see for yourselves, ladies and gentlemen, if you multiply 3,000, the number of theatres, by 100, the number of nights they are open, the ob- servance of our plan would guarantee the Actors' Fund an annual income of \$300,000. According to my scheme, the 10-cent tax should be imposed, not for a year or for any fixed number of years, but indefinitely. The number of nights they are open, the ob- served interest, the capital at the disposal of the Fund would reach the impressive total of \$3,300,000—enough I think, and even more than enough, to allow the managers and administrators of the Fund to give due effect to their chief aim—which is the foundation of a permanent pension fund.

The advantages of the pension fund will be reserved exclusively for members of the Actors' Fund. It is hoped that this condition will prove an incentive to all actors and actresses to join the organization.

It is not our intention to pry into the private business of any manager. We shall not ask any one to reveal to us whether he has or has not issued more than five passes—that is to say, ten free seats—on any particular night. Nor, if he is lucky enough to have had no occasion on any one night to distribute five passes, do we expect or desire a manager to pay over to the Fund even the \$1 which is to be the slight maximum of his contribution. Should he send in less, he would, of course, be at liberty to make good the deficiency some other night. Or, if he preferred, he could do nothing. There will be nothing in the remotest way injurious to his interests.

In addition to the pension fund I propose that a portion—say \$20,000—of the annual income of our organization should be devoted to the creation of a special fund, which would enable us to make loans at the legal rate of interest to members of the profession in good standing and repute. The loans would, in principle, be limited to one-fourth of the usual weekly earnings of the applicant, and the benefit of this special fund would be to enable a manager to give due effect to their chief aim—which is the foundation of a permanent pension fund.

Already, thanks to the generosity of our profession, this home for sick and aged companions has been erected. That is a fine beginning, a good work. But, please Heaven, ladies and gentlemen, we shall some day be able to look back to it as a beginning only.

Under the present conditions, and with our present limited income, it would appear to be impossible for us to maintain this home and the demands upon the Fund, for our expenses are nearly \$40,000 per year, and our income runs far below that.

The realization of the proposed plan would make it possible, not only to establish a pension fund and to found a lending fund, but also to enlarge this useful home that it shall be large and hospitable enough to provide refuge, not for a mere handful of veterans, but for all those of our actors who may need and deserve shelter, sympathy and support.

At the conclusion of Mr. Corried's address Mr. Palmer informed the auditors that the plan had been adopted by the Board of Directors of the Fund and by the Managers' Association, and that it would be put into practice immediately. The statement was received with cheers.

The next speaker was Clara Morris, who upon coming forward was greeted with such a storm of applause that it was several minutes before she could begin her address, devoted to the fact that she begged the assembled company to "be merciful to the debutants." In part Miss Morris said:

The one idea that comes to my mind upon seeing this beautiful place and noting the contentment that rests upon the faces of its residents is that we ought all to wear ourselves from the habit of making a grab-bag of old age. I am by way of being an old lady myself. Indeed, I have the distinction of being the only woman on the stage who has been old for ten years and didn't know it. There have been no babies in my family by whose growth I could mark the flight of time, and as I have never been envious of my face, my mirror has had few opportunities to tell me tales of advancing age.

Yet old age has its advantages. I now have the chief chair, and the boys tell me the freshest stories, the girls come to me with their love troubles, and I thank the Lord they are not mine; I wear shoes a size larger than I would once have thought possible, and I long since said good-bye to a waist line. You see there are compensations.

But to speak seriously of advancing years. There is no order the sight of which so thrills me as that of the iron cross. It can neither be bought nor inherited; it must be won by sacrifice and valor. And I think we should look upon old age, which has been won valiantly, as the iron cross, and wear it proudly.

Wilton Lackaye, the next speaker, began by protesting against the abandonment of the Fund benefits, saying that as long as actors were called upon to appear in benefits for theatre treasurers, newspaper men, hotel clerks, and hospitals he thought that they should occasionally appear for the benefit of their fellow players and receive the patronage of the public at large. He spoke humorously of the habitual "deadhead," and said that no such person could be induced to give up even ten cents for a ticket. Mr. Lackaye closed his address with a fine tribute to

those who are deemed failures but who have really sacrificed success in order to live personally nobler lives. "The brand of failure," he said, "is often the medal of devotion."

The musical programme was furnished by Hortense Masaretti, Edmund Stanley, Nella Bergen, and De Wolf Hopper, all of whom won great applause.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible).]

HARRY L. DIXON, Northfield, Minn.: No record of it in THE MIRROR office. Perhaps you mean the King's Messenger. If not, write to Alice Kanauer, Dramatists' Agent, Broadway and Fortieth Street, New York.

E. E. W., Memphis, Tenn.: THE MIRROR is supposed to only know the names as printed on the programmes. Real names of professionals are for the historian so far as THE MIRROR is concerned.

C. STAFFORD B., North Adams: 1. Your friend should have no trouble, with his fine tenor voice and lessons, to obtain an engagement in any light opera company, as fine tenors are almost as scarce as fine poets, and are in constant demand. 2. Rehearsals last for a month—sometimes two months. 3. No salaries for rehearsals.

A. S. Langham Hotel, Boston: 1. Your nine-page letter cannot be read. Don't affect the Italian, French or English hand writing when writing to editors, as their time is limited. Try not to write on both sides of a sheet—when writing for the compositor. 2. Your trouble, as discerned among your pothooks, is not so great as you imagine. Look at it impersonally, and it will disappear.

AMATEUR PLAYWRIGHT, Pinckney Street, Boston: Don't be discouraged by what you quote from Frank Pixley's advice to playwrights. If you are sure that you are a writer with dramatic quality in your work, as most successful playwrights, novelists and actors preach cant to unsuccessful writers and would-be actors. If Mr. Pixley practiced that which he preached ("make the action begin the minute the curtain goes up, and keep it going till the curtain falls"), he would be a miracle, not a mere genius.

H. A. F., Naugatuck, Conn.: The original cast of *The Wife*, by De Mille and Belasco, produced at the Lyceum Theatre, New York, Nov. 8, 1887, was as follows: John Rutherford, Herbert Keiley; Matthew Culver, Nelson Wheatcroft; Robert Grey, Henry Miller; Silas Truman, Charles Walcott; Major Homer Q. Putnam, W. J. LeMoine; Jack Dexter, Charles Dickson; M. Randolph, Walter Bellows; Helen Truman, Georgia Cayvan; Lucille Ferrant, Grace Henderson; Mrs. A. Bellamy Wives, Mrs. Charles Walcott; Kitty Ives, Louise Dillon; Mrs. Amory, Mrs. Thomas Whiffen; Agnes, Vida Croy. 2. Hereafter sign your name.

HARRY MCNEELY, Louisville, Ky.: 1. All on Account of Eliza was produced for the first time Aug. 23, 1900, at the Park City Theatre, Bridgeport, Conn., with this cast: Frans Hochstahl, Louis Mann; Walter Hochstahl, Edwin Nicanor; Joshua Appleton, Scott Marble; Frank Donovan, Charles E. Sturges; Jeremiah Haskins, Edward Lee; Abraham Fork, Oscar Dane; Willie Fork, Walter McCardie; Nathan, James Doyle; Cy Preston, J. K. Adams; Seth Low, George Canfield; Obadiah Scraggs, Richard Cook; Della Coventry, Rose Beaudet; Mrs. Levinia Appleton, Christine Blessing; Mrs. Haskins, Mrs. E. A. Eberle; Miss Susie Lennon, Emma Janvier; Mollie Worth, Lillian Glouin; Nellie Fork, Carrie Ostrander; Mamie Jennings, Esther Riggs; Miss Elizabeth Carter, Clara Lipman. 2. The Girl in the Barracks was produced Oct. 18, 1899, at the Garrick Theatre, New York, and moved to Hoyt's Nov. 6, 1899. 3. Write your address, as well as your name, hereafter.

ACTORS' SOCIETY BUILDING FUND.

The building fund of the Actors' Society reached, on last Saturday night, a total of \$2,063.28. The contributors during the week were as follows:

Allen, Robert Lee, \$1; Alleton, Byron, \$1; Applegate, Roy, \$2; Applebee, James K., \$2; Barton, Julien, \$5; Bowman, Ivy, \$1; Dale Brothers, \$1; Duffield, H. S., \$1; Raymond, Elsie, \$2; Gardner, Amelia, \$5; Guild, Howard, \$5; Kellard, Dudley, \$2; MacGregor, Harmon, \$1; McAllister, Phoebe, \$1; McMahon, Maurice, \$1; McVicar, Frank, \$1; Meares, Ben, \$2; Meegan, Thomas, \$2; Mestayer, Harry, \$2; Morris, Robert, \$2; Mortimer, Annie, \$1; Morton, Wade L., \$1; Oberle, Thomas, \$1; O'Brien, Alice Jennings, \$1; O'Brien, Ed, \$1; "Parrot," Flora, \$1; Reinold, Bernard A., \$5; Sheridan, Frank, \$5; Smith, Frank, \$1; Thomson, Lavinia, \$1; Von Osthoff, Ethel, \$1.

PLAYS COPYRIGHTED.

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ADVENTURES OF TOM AND JERRY. By F. R. Imhof.

BETTY'S HOUSE PARTY. By Elizabeth F. Johnson.

BURGLEN'S SWEETHEART. By John Connors.

DREAM OF QUEEN ELIZABETH. By Alice P. Barney.

L'ESBROUFE. By Abel Hermant.

FLOWER GIRL. By Leo Engel.

LA GAITE DU VOYAGE. By Ernest Grenet-Danconet.

HAPPY HONEYMOON. By Belle K. Adams and Annie E. Snyder.

HAPPY FURNAL. By Burton Smith.

HYPONOTIC DOCTOR. By F. M. Imhof.

THE INTELLIGENT LOVERS. By Max Fromholz.

IRMA. By Mrs. Ivar Leviushu.

LE JUMEAU. By J. Monnier and E. Larcher.

KERRY FAIR. By Edwin Hanford.

LADIES' NIGHT AT REILLY'S. By F. R. Imhof.

LORD DOPPEL'S FINISH. By John Hall.

MAD CLAR. By G. L. Pollock.

MANICURE GIRL. By Earle Hemington Hines.

O LOCURA O SAUTIDAD. By José Echegaray.

ON THE SHORES OF SIN. By John Connors.

ORPHAN AND HEIRESS. By J. Theo. Walsh and Charles P. Brown.

PARSIFAL. By Marie Doran.

QUAKER. Libretto adapted by Walter Parke, music arranged and adapted by Florian Pascal.

THE SCANDINAVIAN. By Charles H. and Billy S. Hall.

SCARLET CROSS. By Lillian Buckingham.

THIRD DROKE. By Edwin Arden.

WER BIT OF NATURAL IRISH. By Fred Roger Imhof.

GOOD NIGHT, BROD!

(To the late William E. Broderick.)

'Tis the last act, Brod.—the curtain's down,
The lights are burning low;
To-morrow night 'twill rise again,
And we, with hearts that throb with pain,
Will sing, and wear King Folly's Crown,
As if we did not care or know!

'Tis the last sleep, Brod.—the last sweet rest,
While we are left awake,
But you, who knew us all so well,
Can, in that peaceful slumber tell
That deepest sorrow fills each breast—
And honest sobs our voices shake.

'Tis the last good-night—and all is o'er;
The last fond look—the last good-bye;
But in our hearts we have you yet,
Dear friend, dear comrade, don't forget—
That memory lives forevermore—
And love like ours can never die.

JOSEPH P. GALTON.

THE USHER



The Actors' Fund Association holds its twenty-third annual meeting to-day (Tuesday) at the Savoy Theatre, and on Sunday it celebrated the second anniversary of the opening of the Home on Staten Island.

The Home has already taken its place in usefulness beside the parent work of the Fund, but it is to be hoped that the great additional expense involved in conducting the new institution has not impaired or restricted the broad charitable work of the Fund itself for which it was founded and which for more than a score of years it has nobly performed. That will be disclosed by the annual financial statement that will be presented to the members.

It is evident that the Fund has reached a point where, with the additional cost of maintaining the Home, new sources of revenue must be devised. The income of the Fund from annual dues is small, only a small percentage of the members of the profession giving it a form of support which should be universal among them.

The withdrawal of the share of the theatre license money removed what for many years was one of the Fund's principal pecuniary props. Benefits have been practically the only means left for raising money, and this method has proved inadequate. At best, benefits are sporadic, their number and successful character depending upon the amount of individual energy exerted from year to year by the Fund's Benefit Committee. If simultaneous benefits were given on a certain day throughout the United States that would undoubtedly produce all the revenue the Fund requires, but it seems impossible to obtain concerted or continuous action among managers and the profession, and the benefits have therefore been given chiefly in New York—two or three at most during a season.

Mr. Conried, in an address at the anniversary of the Fund Home on Sunday, proposed that a tax of 10 cents should be levied by managers throughout the United States for every free ticket of admission granted. Mr. Conried probably is not aware of the fact that the 10-cent tax was suggested by Mr. Palmer, adopted by a number of managers, and put into operation several years ago. It succeeded within narrow limits, but it was found impossible to induce managers generally to adhere to the plan.

Many objected to imposing a tax, even for charity, upon tickets given in a spirit of compliment and hospitality, while others objected to having the number of passes they issued made public, for business reasons. At all events, in spite of the pleadings of the then officers and trustees of the Fund, only a few managers adopted the 10-cent tax, and fewer still levied it constantly and continuously. Unless the conditions have changed it will be equally difficult to procure a general adoption of this plan now.

It would seem to be the part of wisdom to secure an endowment for the Actors' Home sufficient to maintain it perpetually without other income. And the Actors' Fund should be left free to dispense financial aid to the destitute, to care for the indigent sick, and to bury the penniless dead of the profession. That is what it was established for, and even such a worthy adjunct as the Home should not be allowed to cripple its charity or place it in a position where it cannot respond to every proper demand that is made upon it.

The Forrest Home, in Philadelphia, although handsomely endowed by its founder, has not more than enough funds to support a round dozen of veteran inmates. The Actors' Home, practically without a settled income, is taking care of twice that number. It is plain that some sensible and sound policy must be adopted to establish the Home on an independent basis and enable the Fund to carry out its original work.

A sign that the Fund is not looked to universally as formerly to meet all worthy demands upon it is found in the number of subscription papers that are being circulated to raise money for destitute or incapacitated professionals, and the individual benefits on the *tapie*. One of the purposes of the Fund was to systematize theatrical charity and remove the necessity for private appeals.

The outcome of the fire in Proctor's 125th Street Theatre last Friday night showed that the New York public has profited by the lessons of the Iroquois disaster, that the police are alive to the emergency of a threatened theatre panic, and that the employees of Proctor were disciplined and ready to meet the needs of the moment. Seventeen hundred people, in three or four minutes after they learned that the building was on fire, were quietly got-

ten out of the auditorium into the street without accident or mishap. There was no undue excitement, and the operation was calmly and quietly effected. The event will have a salutary effect, inasmuch as it furnishes an object lesson to theatregoers and provides an example which, in case of a repetition, they will be likely to follow.

A Londoner sends THE MIRROR this note upon George Alexander's latest production. From Saturday to Monday: "Before it was put on I heard a good deal about the entertaining character of the piece, but on seeing it I hardly think it would suit New York. The 'fun' of the play is the ridiculing of a plain, a fat and a scraggy woman by a bogus lover. This is an antique notion of humor, certainly as old as Cicero, who observed that human deformity is *satia materies ad jocundum*. By this time it should be obsolete."

John Terrell, of Bluffton, Ind., was sentenced to life imprisonment a few days ago for the murder of his son-in-law. Terrell is a millionaire. Before he committed the crime he had planned to build a handsome theatre in Bluffton. After his arrest work on the structure proceeded under the prisoner's orders and directions. The site of the theatre is opposite the county jail, where Terrell was confined, and from the windows the workmen could be seen. Every afternoon the jailer released Terrell from his cell and allowed him to inspect progress on the theatre. The contractor, mounted on a chair outside the walls, received instructions from his employer.

Last month performances of King Lear were given in Syracuse, Auburn, and Rochester by students of Syracuse University, headed by a member of the faculty, Professor Frederick D. Losey, who appeared in the title role.

Syracuse University is a Methodist institution. It was founded by the Methodist Episcopal Church, it is under the patronage of that Church, and it is supported largely by the contributions of Methodists. Its Chancellor is a distinguished Methodist clergyman, who is a candidate for a bishopric.

It is well known that the Methodist Episcopal Church condemns the theatre utterly, and in its "Book of Discipline" unqualifiedly prohibits theatregoing to its members. The students' performance of King Lear, therefore, constituted a conspicuous illustration of the glaring inconsistency between precept and practice that has long marked the real attitude of Methodist churchmen toward the theatre. It is likely to hasten the movement for the elision of the obsolete, anachronistic and absurd rule against theatregoing from the Methodist "Book of Discipline."

A GREAT PRODUCTION.

As THE MIRROR briefly noted last week, David Belasco has accepted for next season Joseph Arthur's Oriental drama, to be called either *Belshazzar*, the name under which it had its English copyright performance, or *Crown and Crescent*. Mr. Belasco intends to give it a production that will in elaborate magnificence surpass anything that he has ever done.

The scenes of the play are all laid in India, in 1806, over one hundred and fifty years before Clive stole it for England, and are in or around the capital of Agra, during the reign of the Emperor Jehangir. In one of the acts there will be one of the most sensational scenes ever witnessed in a theatre, Mr. Belasco says.

That Mr. Belasco believes he possesses a dramatic gold mine in Mr. Arthur's play is shown by his acceptance of the manuscript immediately after reading it. There was no pigeon-holing it for future reference; nor to keep some other manager from obtaining it; nor to have it for a model for a staff playwright; nor to make a variant of it after which it could be returned to Mr. Arthur as "not available." Mr. Belasco sent for Mr. Arthur, told him what he would do, Mr. Arthur acquiesced, and the contract was signed.

Mr. Arthur says that he submitted the play to Klaw and Erlanger last year, and that they kept it for eleven months. They thought enough of it to have it played for copyright purposes in England, but kept Mr. Arthur on the anxious seat, so far as a contract was concerned. A few weeks ago Mr. Arthur submitted his play to Mr. Belasco, with the above result. Now Klaw and Erlanger announce an India play on an elaborate scale, from General Lew Wallace's book, "The Prince of India."

Mr. Arthur says that the end is not yet, for he intends to appeal to the courts for reimbursement for the loss he has sustained in having his play sidetracked for eleven months.

OTIS SKINNER'S NEW PLAY.

Jean Richepin has provided Otis Skinner with a new play, *Le Chemineau* (in French). The Harvester is its English title. It is said by those who should know to preserve the lyric quality of Richepin's finest work. The scene of the play is in the Valley of the Saguenay, French Canada, in the year 1850. The Harvester is a dramatic idyl of life and love among the humbler types of the soil. The stage pictures are all framed amid the golden glories of harvest fields, and love is treated with the originality, passionate power and fascination that have given popularity to the poems and plays of Richepin. Mr. Skinner is surrounded by a company of well-known players. The scenery has been painted by Walter Burridge, of Chicago and New York. This is the cast:

The Harvester	.....	Otis Skinner
Francis	.....	J. M. Colville
Master Pierre	.....	George Clarke
Tony	.....	Walter Lewis
Thomas	.....	Ben T. Ringgold
Martin	.....	Russell Crawford
Simon	.....	Danley Pennell
Gustave	.....	John Boylan
Tourette	.....	Lizzie Hudson
Alme	.....	Maud Durbin
Catherine	.....	Marion Abbott

Mr. Skinner received eleven curtain-calls on the opening night, and had to make a speech.

HERR CONRIED INDIGNANT.

Heinrich Conried attended the meeting of the Executive Committee of the Civic Federation at the Fifth Avenue Hotel last Saturday as a representative of the Theatrical Managers' Association. He did not make a speech, but after the meeting he spoke freely about his dealings with the unions, and declared that some of his best scenic effects had been ruined because he could not get the men he had trained to make the necessary shift when he wanted them. He said that he was going to put a stop to such business, as it was utterly impossible to do his work under such conditions.

BOOKS AND MAGAZINES.

The Memoirs of Sarah Bernhardt begin in *The Strand Magazine* for May. The frontispiece is a reproduction of a fifty-year-old photograph of Sarah and her mother, and a most uncommon couple they are to see, the mother's face showing as much force of character as Sarah's, and more beauty, if not the genius. The other reproductions are Sarah's birthplace, in Brittany, the houses where Sarah lived, the convent where she was educated when a child, and Sarah as she is to-day. The missing item is the picture of her father. Most students of character would like to study it. She tells us that her father and mother were great travelers. Both were usually in China, England, Germany or Denmark when their daughter was in France. Her mother was only nineteen when she was born. Sarah was called Milk Blossom when a child. She fell into the fire when four years old, was rescued, thrown into a vessel of milk, then encased in a cast of butter. Her mother was blue-eyed and golden-haired, with small feet and hands. Sarah had a fall at the age of five, and for two years she had to be carried about. At seven she could neither read, write nor count. She was then sent to boarding school, to Auteuil, where she remained for two years, her father and mother being still on the wing. She does not tell us why they were always traveling separately, nor why she was left so much alone. The first play Sarah saw at about the age of nine. It was at the Grand Champ Convent at Versailles. It was based on a Biblical subject, but Sarah had no part in it, and was in consequence miserable. She knew all the parts by heart, and thought most of the girls were pretty bad actresses. Then one girl of ten got stage fright, and Sarah got her part. She was so tickled over her first engagement that she decided to become a nun, but she made a bit in the part and changed her mind. That was in 1857, and as far as Sarah goes in her first installment. It is unaffectedly and charmingly written and promises well.

The Theatre Magazine for May contains the first of a series of articles to be devoted to "Famous Families of American Players." The opening paper is taken up with the Booths. The article is illustrated with rare photographs and engravings borrowed from important collections. Other articles in the series will be devoted to the Jeffersons, the Drews, the Hacketts, the Boucaults, etc. In the same number there is an interview with Wilton Lackaye. Millicent Moore continues her letters to actors she has never seen, and there is an account with pictures of the Greek play acted by Greeks in New York recently. The article descriptive of "How Theatres Are Managed" is continued, the second installment dealing with the man who guards the stage door. There is also a second chapter of the "Confessions of a Stage Struck Girl." The pictures include a full-page plate of Clara Morris in *The Two Orphans*, in addition to two other pages showing scenes from this famous melodrama. There are also scenes from Willie Collier's new farce, *The Dictator*; *Saucy Sally*; Margaret Anglin in *Camille*; *The Shepherd King*; *Pit, Pat, Pout*; and *The Suppression of Sin*. The colored cover shows Eleanor Robson in *Merey Mary Ann*.

The Book Lover (Book Lover Press, 30 East Twenty-first Street, New York) for May is worth four times its quarter of a dollar price. The cover alone is worthy of a frame. It is a reproduction of the royal blue levant cover of Théophile Gautier's "Mademoiselle de Maupin." The choice things in this beautiful issue are "With Balsac in Touraine," "London in the Seventies," by Julian Hawthorne; a fine paper on Eugene Sue, "The Wandering Jew" and "Mysteries of Paris" Sue, whose centenary is celebrated; "The author of *Home, Sweet Home* and *Shelley's Widow*," "Unpublished Letters of Tom Moore," "A Biographical Sketch of Mrs. Fiske," and many fine full-page half-tones of Richard Le Gallienne, George Cary Eggleston, Ellen Glasgow, Helen Keller, Mrs. Fiske, William Gillette, Richard Mansfield, Clara Morris, Tennyson, and five scenes from *The Two Orphans*. Large type, wide margins, creamy paper, and flawless editing make Warren Elbridge Price's original *Book Lover* a guest that cannot outstay its welcome. Clara Morris' "Album Souvenir" begins in the June number.

The May number of *The Critic* contains an interesting article on "The Dramatic Season," by Zola Gail. The illustrations interesting to the atypical folk in this number are Ethel Barrymore, Arnold Daly as a rather romantic Irish Napoleon, Margaret Illington and Grace George as the Two Orphans, Maude Adams in a scene from *The Pretty Sister of Jose*, Eleanor Robson in a scene from *The Light that Failed*, the panic scene from *The Pit*, Robert Edson and Bandol Milliken in a scene from *Ransom's Polly*, Dustin Farnum in *The Virginian*, Jessie Busley and Henry E. Dixey in a scene from *Little Mary*, and Mrs. Fiske as Mary of Magdala.

"Famous Legends" (Century Company), by Emeline G. Crommelin, teacher of elementary English in the Collegiate School, New York, is a charming book for children of professionals. It tells the stories of Robin Hood, King Arthur, Roland, St. Denis, the Old Brian Boru, William Tell, Robert of Sicily, the Lorelei, and the Pied Piper of Hamelin in an enchanting fashion; and is beautifully illustrated with pictures of King Arthur, Robin Hood, Richard the Lion Hearted, Charlemagne, the Old Brian Boru and his sister, Sigmund, William Tell, and the house of the Pied Piper of Hamelin. Each illustration is worthy of a frame. It is charmingly written in simple but flawless English, and makes one long to be a child again.

"The Imperial American Pretenders" is a spirited ballad, after Villon, by Jon Templeton.

The National Art Theatre Society has issued a neat book, finely printed and excellently illustrated, in which are articles by well known writers on the aims of the society. J. I. C. Clarke writes about the aims and purposes of the society; Harry P. Mawson's article gives the history of it; A. M. Palmer shows what an endowed theatre would do for American dramatic art; Rev. Minot Savage gives his views of the drama; H. Delmar French writes of players; Rupert Hughes, of plays; Jules Claretie describes the Comédie Française, and Professor Adolph Cohn writes of the debt of French literature to the House of Molière. There are many illustrations of the State theatres of Europe.

NEW PUBLICATIONS.

Books Relating to the Drama and Music.

"Beaumont and Fletcher." Edited, with an Introduction and Notes, by J. St. Loe Strachey. 2 vols. Mermaid Series. Imported by Charles Scribner's Sons, New York.

"Nero, and Other Plays." Edited, with an Introduction and Notes, by Herbert P. Hohn. Cleveland Edition. Imported by Charles Scribner's Sons, New York.

"The Holy City," a drama, by Thomas W. Broadhurst. Introductory note by William Allan Neilson. The George W. Jacobs and Company, Philadelphia. \$1.00.

"Shakespeare: Personal Recollections," by Colonel John A. Joyce. The Broadway Publishing Company, New York.

ACTORS' SOCIETY MEETING.

The Actors' Society will hold its preliminary meeting on May 17, at 11 a.m., at the Criterion Theatre. The annual meeting will be held in the same theatre June 9, at 11 a.m. Immediately after the business of the preliminary meeting is concluded a special meeting will be held to take action on proposed amendments to the by-laws and other matters for the welfare of the Society.

ACTORS' FUND ANNUAL MEETING.

The annual meeting of the Actors' Fund for the election of officers, the reading of yearly reports and the transaction of general business will be held this (Tuesday) morning, at 11 o'clock, at the Savoy Theatre.

PERSONAL.



Photo by Alma Dupont, New York.

HAZELTON.—George C. Hazelton, Jr., the dramatist, left his home at New Rochelle yesterday (Monday) morning for a visit of several weeks at Atlantic City. He has been greatly overworked of late with his playwriting and his legal practice and his physician has commanded him to take a complete rest.

McKINLEY.—Mabel McKinley has written a two-act comic opera, the scene of which is laid in Washington. It will be produced next season, with Miss McKinley in the leading role.

GREELEY-SMITH.—Ida Greeley-Smith, the pretty and clever Maggie in *The Other Girl* at the New Lyceum Theatre, is the granddaughter of the late Horace Greeley. Mr. Greeley employed Daniel Frohman in his office when the latter was a youth, and now Mr. Frohman, with a fine sense of appreciation for a past favor, does something for a Greeley. All of which suggests the late Jay Gould—or was it Russell Sage's?—famous phrase: "It is only a generation from shirt sleeves to shirt sleeves."

TYLER.—George C. Tyler sailed for Europe last Saturday on the *Lacania* to make final preparations for Eleanor Robson's debut there in *Merey Mary Ann*. He will then go to Paris to see Madame Rajana, whom he will bring over in November. Then he will go to Florence to confer with Signor Novelli, Madame Duse and Signor Salvini about tours that he has planned for them.

CONRIED.—Mrs. Heinrich Conried, who has been suffering from the effects of an operation, has improved so much as to be pronounced convalescent.

PRESTON.—Florence Leslie Preston will continue as second woman with the Mordaunt-Humphrey company when it resumes its Summer season, May 9, at the Empire Theatre, Albany. As Florence Leslie she became popular with Albanians during her previous engagements with F. F. Proctor's dramatic forces, and her friends will welcome her in her new surroundings. She is adopting her family name for stage purposes and will be known hereafter in public as well as in private life by her baptismal name, Leslie Preston.

SHANNON.—While at Shreveport, La., during her recent starring tour in *A Friend of the Family*, Lavinia Shannon was entertained by the newly elected Governor of the State, Newton C. Blanchard, and Mrs. Blanchard. Miss Shannon is a New Orleans woman and the Blanchards are old friends of the family.

HENTZBERG.—When a *Mirror* representative saw the doctors at the Hudson Street Hospital, last Sunday, he was told that an operation had been performed on H. B. B. Hertzberg's brain last Friday, and that since then he showed faint signs of improvement. Mr. Hertzberg has made a tremendous fight for life, and deserves to win out. Every newspaper man in New Orleans, and many in New York, are helping him with good wishes. Mr. Hertzberg was one of the New Orleans *Harlequin's* best writers, and an acquisition to the *New York Evening Journal*.

PHILADELPHIA.—The newspaper women of Minneapolis had a farewell party in honor of Janet Priest, formerly dramatic critic of the *Minneapolis Tribune*, on the eve of her departure to join Richard Carle's new musical farce, *The Maid and the Mummy*, which is rehearsing in Philadelphia. Pauline Kruger, the talented Western artist, was hostess, and the women journalists present included Mae Harris Anson, Martha Scott Anderson, Lucille Wetherell, Nina Vivian Rodger, Frances R. Sterrett, and Mrs. John Edgar Rhodes. Maud Ulmer Jones, formerly the Maud Ulmer of the *Bostonians*, was also a guest.

ORGANIZED LONDON RUFFIANISM.

When the curtain fell on *The Bride and the Bridegroom*, by Arthur Law, at the New Theatre, London, last Thursday night, a band of ruffians in the gallery tried to start a riot or a panic. It was the most disgraceful scene witnessed in a London theatre in many years. Mr. Wyndham tried to quell the row, but he was hissed, "boomed" and insulted until finally he had to summon the police. After the ruffians were ejected he told his audience that in future he would take means to protect them from organized disturbances. The row lasted twenty minutes and was said to be due to dissatisfaction over the exclusion of Mabel Terry Lewis from the curtain call. What London managers need on a first night are just about one dozen New York policemen, with just two "high balls" apiece under their belts. The rioters would last then about thirty seconds.

TELEGRAPHIC NEWS

CHICAGO.

Interest in Mrs. Fiske's Engagement—Hamlin Getting Weber and Field Talent.

(Special to The Mirror.)

CHICAGO, May 9.

Fine weather has improved business at some downtown houses, but adversely affected a few where apparently outdoor counter attractions proved too strong. For a week drama has struggled admirably with musical comedy and succeeded in dividing attention and patronage in an encouraging manner. The Virginian leading.

The bills this week:

Garrick, Dunstan Farnum in The Virginian, second and closing week; Powers, Lawrence in The Earl of Pawtucket, second week; Studebaker, The Sho-Gun, third week; Illinois, Frank Daniels in The Office Boy, third week; McVicker's, The Silver Slipper; Great Northern, The Last Dollar; Bush Temple, Players' Stock in Charlie's Aunt; Columbus, Anne Sutherland and stock in A Scrap of Paper; People's, May Houser Stock in My Partner; Criterion, Remember the Maine; Bijou, In the Shadow of the Gallows; Avenue, Stock in Out West; Howard's, Stock in A Celebrated Case; La Salle, A Royal Chef, seventh week.

Interest in the engagement of Mrs. Fiske at the Garrick has been greatly increased lately by the announcements of the diversified bill for the fortnight. Four performances of Hedda Gabler are announced for next week, Monday, Tuesday, Wednesday nights and Saturday afternoon. Mary of Magdala will occupy the rest of the week. A Doll's House, A Bit of Old Chelsea, Mary of Magdala, and Hedda Gabler are listed for the second week, with a composite bill including one act of Cosmoline Friday night.

The Virginian won immediate admiration, and of that peculiarly satisfying kind that makes itself felt in the box-office as well as in the critical reviews. Great praise has been bestowed on the third act, which seems to hold Chicago audiences in a trance of genuine sympathetic interest. The outlook for the second week is bright, and it seems now that The Virginian's two weeks will make a record of success equaled by few if any dramatic attractions this season. It has certainly gone a long way toward toning up the Garrick season.

The Earl of Pawtucket was reviewed to Chicago before a fashionable audience that filled Powers' Theatre. Estimates of the play varied, the gist of opinion being that it required, though excellent in many respects, the acting of D'O'Ray to keep it up to the level of a first-class entertainment.

Warren S. Lake, who has been ahead of Arizona, has come home for the summer. He will be with the Raymond attraction next season.

Low Silvers is organizing a summer stock here for his eighth season at Shuboghan.

Nelson Lewis and Julie Kingsley will head a company at the Jeffers, Saginaw, opening May 16.

It is rumored that the success of The Virginian at the Garrick has stimulated its manager, Wilson Ross, to make a determined effort to get more time here at once, and not break the Chicago run at the end of this week. I hear that he has partly succeeded in getting time at the Illinois, where Frank Daniels was to have remained several weeks.

The Merchant of Venice was played before a full house at the Thirty-first Street Theatre last Monday by pupils of the Chicago Conservatory Dramatic School, with M. V. Hinchaw as Shylock. The performance was so successful that it will be repeated at the Washington, Oak Park.

A letter received here from Fred Hamlin gives information which indicates that one by one Mr. Hamlin is getting the strength of the Weber and Fields organization. Fields will not only have the lead in the new spectacle to be produced here at the Grand next Spring, but will be a partner in the venture. He will not have a German role, Edward Smith, of the Weber-Fields household, will collaborate with Glen McDonough. Julian Mitchell will stage the production.

A five years' lease is said to have been given on property at Thirty-eighth Street and Cottage Grove Avenue to capitalists who will use it for a popular price theatre.

General Manager Hogan, of Lincoln Carter's staff, announces that the Criterion will close for the summer May 22, and that work on what virtually will be a new theatre will begin the following Monday.

Ollie Mack and Joseph M. Gaites' Holty Tolly had a prosperous week at the Great Northern last week.

The Thomas orchestra has closed its season, the most successful yet. The deficit was only \$20,000.

Howard and Clifford closed The Gamekeeper (Western) May 8 at Milwaukee, and Smith O'Brien severed his connection with the firm.

J. H. Brown began his duties as manager of the Great Northern May 1, with big business.

Fritz Williams arrived last week, and made his first appearance to-night in the leading role of The Sho-Gun.

Grace Reals has accepted a summer engagement with the Neil Morosco company in California, and will join early in July. Miss Reals, who has been out of the cast at the Bush Temple for nearly two weeks on account of illness, will return next week, in Little Lord Fauntleroy. The Players' Stock season at the Bush will close June 20.

Fifty-five members of the English Dalcay company returned to New York last week.

Jessie Bartlett Davis has reconsidered her decision to leave the Erminie company since the death of William Broderick, and will remain until Erminie closes, June 2.

Mae Stockton assumed the role of Carmen at the Bush Temple in place of Miss Reals Friday week on short notice. She got the part at 2 P. M. and went on in the evening without a rehearsal.

Harry Leoni, of The English Dalcay company, has succeeded Matt Woodward as the Rajah in A Royal Chef, and Ursula March has been engaged to take Blanche Homan's place as Mabel.

A new comedy drama, entitled A Man of Business, will be seen for the first time on any stage at McVicker's next month, beginning June 5, with William Norris and Jessie Busley in the leading parts. The company is being engaged in New York by A. W. Dingwall.

An immense audience gathered in the Auditorium Thursday night to hear pupils of the Chicago Musical College School of Opera in scenes from Il Trovatore, Carmen, and other favorites. Clara Ments, as Carmen, was highly commended, and the others in the cast generally showed excellent training.

R. A. Barnes' Baron Humbug, played by the Roosevelt Club recently in Minneapolis, will be produced by professionals in Chicago some time during the summer under the management of W. P. Cullen, who has The Burgomaster out this season. Negotiations are on for a theatre. Mr. Cullen also will have The Burgomaster out next season. William Leary, Mr. Cullen's business manager, will join The Maid and the Mummy staff in the same capacity for the opening run here.

Rumor says that Mr. Tiltonson, Mr. Haeder and the other members of the old Dearborn Theatre production coterie will bring out something new at the Illinois next summer, besides producing The Tenderfoot there. If this be true Chicago will be chock full of musical comedy all summer long. The list now includes (fact and rumor) The Maid and Mummy, Tenderfoot, Sho-Gun, Wizard of Oz, Sleepy King, Baron Humbug, etc.

Once the Olympic was down and out in the rumors, and instead rises a magnificent \$1,000,000 vaudeville theatre (and incidentally office building) in Monroe Street, just west of State, where some persons not on the water wagon may remember that Chapin and Gore's is. I am told Martin Beck and the Orpheum circuit will build this theatre sure. I happen to know of another airy, graceful, birdlike scheme, that floats

and perches around here, to build a "magnificent vaudeville theatre" in another downtown location under similar circumstances. Meantime the Orpheum circuit and its affiliates announced a general hook-up across the country, with offices in various parts of the world. Did the lease of the Inoquoia for vaudeville cause all this paipitation?

The stock season at the Columbus, with Anne Sutherland as star, Fred Montague as leading man, and Sam Forrest as stage director, began prosperously. Camille was the opening bill, and Miss Sutherland seemed to have the entire admiration of her audience. Mr. Montague's Arm-and showed ability. Manager David Weber said the receipts exceeded any attraction for six weeks previous.

OTIS L. COLBURN.

BOSTON.

Season Closing—Many Return Engagements—Critic Strang Leaves the Hub.

(Special to The Mirror.)

Boston, May 9.

There is no question whatever about the beginning of the end of the Boston season, for in practically every house in Boston where a change of bill was made to-night the final attraction was ushered in. In some cases the curtain will descend next Saturday night, but in others current attractions will remain a week or so longer.

Wilton Lackaye began his first local engagement as a star at the Hollis to-night, and every seat was sold before the curtain went up on The fact that the performance was made a benefit to Vincent T. Fetherston and Frederick Howard, the popular young men in the box-office. However, the attraction was splendidly received.

The tale of Spice came in at the Globe with the radium ballet. There was a lively interest in the production, for Allen Lowe, who wrote the book, was formerly a Boston newspaper man, and his old friends were curious to see if he had improved on The Defender. Gus Weinberg, the leading comedian, has been here and won popularity before, while Toby Lyons used to own the Howard Athenaeum, according to the audience there. Lisle Bloodgood is one of the most popular ladies in the company.

Nance O'Neil is back in Boston once more, and this time she plays her engagement at the Colonial, where she had already been seen at special matinees. There was just as great a rush to see her as ever, and a tremendous crowd greeted Macbeth to-night. She will make no new productions this engagement, although Romeo and Juliet, La Tosca, and Mona Vanna had been under consideration.

Buster Brown is another return engagement to-night of unquestioned popularity. This musical comedy came as a surprise when it was first given at the Majestic, and the tremendous business resulted in the return for a run. The cast has been augmented for this occasion, but the two great hits are the original ones, Gabriel in his wonderful impersonation of Buster and George All as the dog "Tiga."

The Smart Set comes in to the Grand Opera House to conclude the season, with Ernest Hogan at the head of the cast. Manager George W. Magee does an unusually generous and graceful thing for this engagement, and the proceeds of the first three performances are devoted to the benefit of the staff of the theatre. As a result, the attendance to-night was unusually large.

At the Tremont to-night an important change was made in the cast of Woodland, bringing back to town a pronounced local favorite, Cheridah Simpson, who was so well liked in King Dodo and The Sultan of Sulu. She takes the part of Prince Eagle, which has before been played by a tourist. The innovation was successful.

Candida continues to large audiences at the Park, but this is the last week of the George Bernard Shaw comedy, since a change of bill will be made next week by which Arnold Daly will put on a triple programme, consisting of The Trifle, The Suicide, and The Man of Destiny.

Herbert Standing has retired from the cast, his place being taken by Charles Crosby.

The Face in the Moonlight was given an elaborate revival at the Castle Square to-night, and repeated the success which Robert Mantell has always won with this effective melodrama. The trying dual character gave Howell Hansell a splendid chance to show his versatility. Janice Meredith will follow.

A decided test of the versatility of the leading members of a stock company, the Bowdoin Square was shown to-day, when there was a revival of Peck's Bad Boy. When the same players can give this farce-comedy and Leah the Forsaken within a few weeks of each other and with equal success it speaks volumes for their cleverness.

Babes in Toyland still continues to excellent business at the Boston, and no limit to the engagement is yet announced.

Yon Yonson is back in Boston again, with Neale Erickson in the title role. This time the engagement is played at Music Hall, where Are You a Mason is backed to follow.

Maxine Elliott made a flying trip in from Worcester especially to give a box party at the matinee of A Gilded Fool by her husband at the Hollis. Mr. Goodwin's tour closed here and her own at Providence, where she left together on the first train for New York. They will go for Europe on the Deutschland, as Mr. Goodwin has to hurry abroad to read the new play prepared for his approval by Edward E. Rose and C. Haddon Chambers.

Lewis C. Strang, who has been so well liked for his brilliant work as dramatic critic of the Journal, has been transferred from that paper to the Washington Post, where he will do editorial writing as well as dramatic criticism. His departure will be deeply regretted by many theatrical people visiting Boston, as he has had hosts of friends.

Thomas Mae Lavine closed his engagement last week at the Castle Square, and goes to Denver to play for the season at Elitch's Garden, opening 25.

Bob Fitzsimmons, who is at the Howard Athenaeum this week, will star in a new melodrama next season.

William C. Masson comes to the Castle Square to assume the direction of the stage during the vacation of J. R. Pitman.

JAY A. BENTON.

PHILADELPHIA.

Season About Over—Summer Stocks in Full Swing—Notes.

(Special to The Mirror.)

PHILADELPHIA, May 9.

The season is practically over, and after this week a few of the popular-priced houses and stock organizations will control the amusement field in the Quaker City. As already noted, the season has been far from prosperous.

The musically inclined people of the Quaker City are now at work perfecting plans to raise a guarantee fund of \$80,000 a year for three years to maintain the Philadelphia Orchestra, under direction of Fritz Scheel, \$80,000 of which is already subscribed. The entire receipts last season were \$42,000, leaving a deficit of \$10,000.

The Philadelphia Lodge, B. P. O. Elks, have decided to build their new home at Juniper and Arch streets, to cost \$100,000. They already own the ground. They have raised their initiation fee from \$50 to \$100. The present membership has passed the 1,200 mark, with a large waiting list. The new building will be three stories, with a roof garden, 42 x 134.

William A. Brady's "all star" cast of Uncle Tom's Cabin was a failure here. The Chestnut Street Opera House closed for the season.

The Tenderfoot is the only good attraction in the town, and is now in its second and final week at the Chestnut Street Theatre to good patronage. The Southerners was originally booked to follow, May 10, but this is now off, and if nothing turns up before close of the week the season ends.

There must be a good "angel" back of A China Doll, which continues at the Walnut Street Theatre, in spite of indifferent patronage.

The Grand Opera House has a good card this

week in Sky Farm. This house has done well all season, and Manager Wegfarth deserves his success. Kellar May 16. The Governor's Son 23, which ends the season.

The Auditorium, under direction of Stair and Havlin, with L. C. Wiswell manager, closes a successful season May 14 with Why Women Sin.

Miss Bob White remains at the Park Theatre indefinitely, celebrating its seventy-fifth performance to-night, with souvenirs and large patronage.

At the National Theatre Eight Bells with many new features. Signal Lights of Port Arthur May 16.

Dainty Irene Myers, at the head of her own organization, opened to-night at the People's Theatre in The Great Temptation, changing to The Counterfeiters and War on Women for the rest of the week. From Rags to Riches May 16.

Mamie Fleming is in her third week at the Kensington Theatre. The Princess of Patches is the play, aided by a ladies' orchestra, moving pictures, and on May 14, at the matinee performance, a new feature will be seen—a Chinese tea. For her fourth week, The Power of Wealth.

Forepaugh's Theatre Stock company offer the greatest attraction of the season in Miller and Kaufman's production of Parsifal. The Two Orphans May 16.

The Bijou Theatre Stock company appear this week in The Last Word. The cast includes such favorites as Catherine Counties, Joseph Galbraith, Ben Grahame, Thomas McGrane, Julie Marie Taylor, and Leonora Bradley. The large patronage is the best evidence of appreciation and popularity. Frank McIntyre joins the organization May 16. Needles and Pins is in rehearsal.

Bertha Creighton in Mrs. Jack will appear for one night May 23, supported by the Penn Dramatic Club, at the Broad Street Theatre.

Darcy and Speck's Stock company, at the Standard Theatre, is giving The Price of Honor. The supporting company, which choice in the leading roles, to fair business. A Ragged Hero May 16.

The German Stock company at the Arch Street Theatre for the last week of the season present the Hoerner Family, Two Girls of the Ballet. Adam and Eve, Riffraff, and Haseman's Daughter.

Charles E. Blaney will open this house next season with many improvements and weekly change of popular dramatic combinations. This is the final week of Dumont's Minstrels at the Eleventh Street Opera House, with a benefit to Vic Richards May 12 and 13. This has been a profitable season.

All of the Parks will be open by May 30 with free amusements. S. FERNBERGER.

WASHINGTON.

The Edwin Arden Company—Robert Downing—Stock Companies—Gossip.

(Special to The Mirror.)

WASHINGTON, May 9.

The Edwin Arden Stock company opened a Spring and Summer engagement to-night at the Columbia Theatre to a crowded house, the initial performance being given for the benefit of Oriental Council, Royal Arcanum. Captain Lettarrblair was the bill, which was given a capital rendition.

Edwin Arden, popular as ever, appeared in the title-role, presenting a delightful characterization of the young, dancing Irish officer. The supporting company, which is one of excellent selection and gives proof of capability and strength, is composed of Bert Merket, Malcolm Duncan, William Lewers, William Herbert, Richard Gordon, Philip Sheffield, Colin Reeves, James Romney, Olive Oliver, Alice Butler, and Grace Scott. The stage setting was notably attractive.

Trelawney of the Wells next week, with the opening night for a benefit to the Potomac Boat Club.

Commencing Thursday night, a triple bill of noteworthy excellence will be given at the New National Theatre by Robert Downing, filling out the rest of the week. Mona, a new one-act play, to be given a first performance, and of which much is expected; the arena scene from The Gladiator, and Sherwood and Denham's spectacular production of Joan of Arc, a new one-act version, comprise the bill. A notable event will be the appearance of Minnie Roberto Downing, daughter of the tragedian, who has been selected to create the part of Mona. These performances are given for the benefit of the Knights of Pythias' Temple fund.

The season of summer opera at the Lafayette Square Opera House commenced to-night with The Singing Girl by the Aborn Opera company, which presents weekly a change of opera from now on for an indefinite period. Blanche Adams succeeded in the title-role, and the supporting principals include Grace Orr Myers, Eleda Mantstone, Bertie Dale, Edward Elkas, Robert Lett, Herman Hirschberg, Edward S. Metcalfe, Joe Nicol, and George Tenney. The Fortune Teller next.

Rose Melville in Sis Hopkins opens to a very good attendance at the Academy of Music, and again renews popular favor. The Worst Woman in London follows.

A colored musical farce-comedy company headed by Happy Howe presents A Rabbit Foot at the Empire. The Policy Players are next in the color line.

Sunday night Walter Damrosch, conducting the New York Symphony Orchestra, and nine soloists gave Parsifal in concert form at the New National Theatre to a large audience.

Edward Fowler, treasurer of the National Theatre, has been appointed secretary and treasurer of the Washington Baseball Club, and is now traveling with the club.

Lewis C. Strang, formerly of the Boston Journal, has been appointed by Frank Munsey dramatic editor of the Washington Times, and has entered upon his duties.

A stock company under the management of Fred C. Berger is rumored as a possibility for a summer engagement at the Academy of Music in June, following the regular season.

The outdoor performance by the Ben Greet company has created so much interest that the original plans which contemplated two performances of As You Like It and Twelfth Night on May 16, has been changed by the lady Board of Managers for the Works of Mercy in view of the many applications for boxes and seats, and two performances will be given on May 17, making four in all, with Edith Wynne Mathison as Rosalind and Viola.

Fred S. Schrader, dramatic editor of the Washington Post, visits New York this week. JOHN T. WARDE.

ST. LOUIS.

The Pike and Press Week at the Exposition—Checkers and Erminie—Rural Plays.

(Special to The Mirror.)

St. Louis, May 9.

As was expected, the big Exposition and opening of some of the Summer gardens has materially affected the downtown theatres. The weather has also been favorable to outdoor attractions during the week. The great World's Fair has started out auspiciously, and every indication points to the longest run and the largest attendance of any world drama ever produced. People who have seen all expositions within the past years are amazed when they look upon this great event, commemorating the Louisiana Purchase.

The Pike, the most wonderful amusement street ever conceived, having an estimated cost of more than \$7,000,000 when completed, is being pushed rapidly in every department, and most all of the forty-eight concessions expect to be open for business by May 15. At the present time the Cliff Dwellers, the Tyrolean Alps, Hunting in the Ozarks, the Irish Village, Glass Weavers, Old St. Louis, Scenic Railway, and Jim Key are doing good business. There are also a number of large concessions not on the Pike, such as a reproduction of the City of Jerusalem, costing \$500,000; the Ferris Wheel, a feature at Chicago, is merely a side attraction at this Exposition, which shows the greatness of our amusement features: New York to the North Pole, the Filipino concessions, and numerous others give an

idea of the gigantic amusement part of this fair. After making a successful tour of the East Quincy Adams Sawyer came to the Crawford yesterday afternoon for an indefinite World's Fair run.

Checkers, which had its initial performance at the Century last season, returned to this popular house last night for a fortnight engagement. Practically all of the original cast, including Thomas W. Ross, Dave Braham, Jr., and May Vokes, who scored such hits while here before still remain with the company. St. Louisans are particularly loyal, and point with much pride to the wonderful success of Checkers, as it was written by our own Henry M. Blossom, Jr. The Tenderfoot follows.

Francis Wilson and his company remain another week at the Olympic in Erminie. Fritz Scheel in Babette will follow.

York State Folks returned to the Grand Sunday afternoon for a two weeks' stay. Ray I. Royce, James Lackaye, Mrs. Sidman, and all the old favorites are still in the cast.

The Moonshiner's Daughter, a melodrama of representative character, began a week's engagement at the Imperial Sunday afternoon.

The Stain of Guilt in the Havlin bill this week. Marguerita Sylva, of the Francis Wilson Opera company, was an interested visitor to the Exposition Tuesday. Miss Sylva is a native of Brussels, and she paid particular attention to the Belgian Building. She declared that its windowless outlines were familiarly homelike to her. The tax system of Belgium provides for levying taxes upon the number of windows in a house. The reproduction of the Antwerp City Hall on the World's Fair Grounds has the distinction of being the largest building in America without a window.

Three thousand newspaper men, representing forty-one foreign countries and every State and Territory in the American Union, will be in St. Louis during the World's Press week, May 16 to 21.

Thursday was the anniversary of the first appearance of the Sousa Band in Europe, the organization having made its first appearance at the Paris Exposition on May 5, 1900. Sousa celebrated the occasion by playing the same programme, and a number of the officials of the Exposition who were also connected with the American Commission at Paris were present at the concert. J. A. NORTON.

PITTSBURGH.

The Season Nears Its End—The Week's Attractions at the Theatres.

(Special to The Mirror.)

PITTSBURGH, May 9.

The local season is nearing its end. Three houses are now closed, and others will soon follow.

It is generally conceded that the new stock company at the Grand is the best that this popular playhouse ever possessed. This week's play is Captain Barrington, well played and mounted. Charles Richman, after winning the strongest approval by his work last week, maintains the same by his artistic and clever portrayal of the dual role this week, and all in the cast merit commendation. Diplomacy is announced for next week.

Only a Shop Girl is again seen at the Bijou, where the two good-sized audiences to-day seemed as well pleased with it as when it was first seen here last season. Lottie Williams heads a good cast. Charlotte Severson, in The Queen of the Highway, next week.

The Empire closed its third season last Saturday night under the management of E. J. McCullough, and notwithstanding the generally poor theatrical season hereabouts, as compared with those which preceded it, this popular uptown playhouse did well.

The Bostonians began their second week at the Nixon to-night in The Serenade. Next week, The Queen of Laughter will end the engagement.

The Avenue has numerous good acts in its bill this week, and the attendance to-day was, as usual, large.

Allegheny Lodge, No. 339, B. P. O. Elks, will give a minstrel entertainment at the Duquesne Theatre on Friday night of this week.

The Savage Grand Opera company will present a repertoire of grand opera at the Nixon for two weeks following The Bostonians.

Eva Taylor, formerly leading lady of the Grand Stock company, will head the company which is to present A Fair Rebel at the Duquesne Theatre week 23-25, for the benefit of Post 3, G. A. R.

Alice Gale made her first appearance with the new stock company at the Grand to-day, and was given a very cordial greeting.

John B. Reynolds, who is Wageneals and Kemper's business representative in the tour of Blanche Walsh in Resurrection, is now at his home in this city. His many friends are glad to have him among them again. He will remain with the above named managers next season. ALBERT S. L. HEWES.

CINCINNATI.

The Darling of the Gods and Nancy Brown, with Blanche Bates and Marie Cahill.

(Special to The Mirror.)

CINCINNATI, May 9.

Marie Cahill began a week's engagement at the Grand to-night, offering Nancy Brown to a highly pleased audience. It was Miss Cahill's first appearance in this city since the days of The Lady Slavey, but the warm welcome given her proved that she had not been forgotten. Her support is good. Viola Allen follows.

Blanche Bates closed her season with the last performance of The Darling of the Gods at the Grand Saturday night. Pictorially and scenically, it was in advance of anything ever seen in this city, and Blanche Bates, George Arliss, and George Osborne met all requirements, the remainder of the company not having great opportunities.

Summer came on with a rush in the middle of last week, and seriously interfered with business, except where the advance sales were already big.

Selma Herman is having an exceedingly prosperous spring season at the Lyceum. This week's bill is Woman Against Woman, and serves to introduce her new leading man, John E. Ince, Jr., who succeeds William Ferris, resigned.

This is the last week of the season at the Walnut. The attraction is Sweet Clover, with Otis B. Thayer and Gertrude Bondhill featured in the cast.

Robinson's will close after this week. The bill is The James Boys in Missouri.

The Legislature, which adjourned last week, passed a very stringent law regulating the construction of theatres.

It is understood that a Summer stock company will be installed at the Lagoon early next month, playing farces and comedies of the lighter sort. No dramatic stock company has ever played here in the Summer, and the experiment will be watched with considerable interest.

The plans for the rebuilding of Henck's were made public a few days ago. They amount practically to a reconstruction of the building, and there is no possibility of its reopening until some time in the Fall.

The pupils of the School of Expression will appear at Hyde Park Hall May 12 in a comedy bill, under the direction of Miss Mannheim. Robert McCorkle, of this year's class, has joined The Sign of the Four company, making the third of its graduates to secure a professional engagement in as many weeks. H. A. SUTTON.

BALTIMORE.

Who Kissed My Wife?—Summer Opera—Ford's Closed—Concerts.

(Special to The Mirror.)

BALTIMORE, May 9.

The star of the summer opera at the Academy of Music this week, where The Wizard of the Nile is produced, is Estelle Wentworth. The cast includes Norman Kopp, William Hernan, Grafton Baker, May Emory, Al. Wilder, Emma

Spohr, and Helen Rockefeller. The Idol's Eye is selected for next week.

Tony Hart and an excellent cast presented for the first time on any stage, at the Maryland Theatre, this evening, a new farce entitled *Who Killed My Wife?* Mr. Hart did admirably, and his effort was evidently appreciated. He is supported by W. J. Townshend, Eugene Hayden, Jane Gordon, Elizabeth Perry, Howard Bryant, Gaston Bell, John Dugan, and May McKay. The play is well staged and costumed.

The Black Patti Troubadours hold the stage of the Holiday Street. The company is a very good one, probably the best that has yet supported this star.

The "pop" concerts at the Lyric will continue this week. The United States Marine Band has scored a tremendous success.

After a prosperous and successful season, Ford's Grand Opera House closed its doors on Saturday evening last.

HAROLD RUTLEDGE.

IN BROOKLYN THEATRES.

The end of the theatrical season in Brooklyn is near and several of the houses will close Saturday night. The Montauk and the Grand Opera House will close at the end of this week, and there remain but two weeks of the season of the Spooner Stock company at the Bijou. The others will drag themselves out in competition with Luna Park and Dreamland until the thermometer gets too high for town amusements. Then the seaside shows will have everything their own way. Grace Van Studdiford is heard at the Montauk Theatre this week in *Red Feather*.

At the Grand Opera House the attraction is Kellar, the magician.

The Show Girl is spending the week at the new Broadway.

Mrs. Spooner is to close the Bijou in two weeks, opening it on August 29 to begin the fifth season in Brooklyn. The company is to have a fifteen weeks' vacation, which they certainly have earned after a long season of hard and wearing repertoire work. Edna May Spooner in a speech last week acknowledged with thanks the many letters and requests she had received in regard to a production of *Romeo and Juliet*, and promised her admirers that this play would be presented early in October, and that she would devote the summer to a thorough study of the part. The play this week is *Adrienne Lecouvreur*, with Edna May Spooner in the title part. Mr. Phillips, who did not appear last week, is Maurice De Saxe. The entire company appears, including the popular Claude Thardo, who sings between the acts.

The King of Detectives is at the Columbia Theatre this week.

A new and up to date war drama, *The Signal Lights of Port Arthur*, is produced at the Park Theatre this week. The story of this newest of melodramas is woven about the capture of an English spy disguised as a servant, who obtains the Russian naval code for the use of the Japanese. There are scenes in St. Petersburg and Port Arthur.

Out of the fold is the week's attraction at the Folly. At the Star this week *The Merry Maidens* are welcomed back to Brooklyn in *A French Ball* and Mr. Bug's Busy Day.

The Queen of the Highway is this week's play at the Gotham.

The Amphion and Corse Payton's Lee Avenue Theatre are closed for the season.

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Estella Wills gave a clever performance of the laughing song, one of the most entertaining features of the evening.—*Democrat and Chronicle*, Rochester, Sept. 25.

The comedy, which was excellent, was supplied by Estella X. Wills, whose specialties won storms of applause. She made a decided hit in Montreal.—*Montreal Sun*, Oct. 19.

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TELEGRAPHIC NEWS

CHICAGO.

Interest in Mrs. Fiske's Engagement—Hamlin Getting Weber and Field Takent.

(Special to The Mirror.)

CHICAGO, May 9.

Fine weather has improved business at some downtown houses, but adversely affected a few where apparently outdoor counter attractions proved too strong. For a week drama has struggled admirably with musical comedy and succeeded in dividing attention and patronage in an encouraging manner. The Virginian leading.

The bills this week: Garrick, Dumas' "Fanny" in The Virginian, second and closing week; Powers' Lawrence D'Orsay in The Earl of Pawtucket, second week; Studebaker, The Sho-Gun, sixth week; Illinois, Frank Daniels in The Office Boy, third week; McVicker's, The Silver Slipper; Great Northern, The Last Dollar; Bush Temple, Players' Stock in Charlie's Aunt; Columbus, Anne Sutherland and stock in A Scrap of Paper; People's, May Homer Stock in My Parlor; Criterion, Remember the Maine; Bijou, In the Shadow of the Gallows; Avenue, Stock in Out West; Howard's, Stock in A Celebrated Case; La Salle, A Royal Chef, seventh week.

Interest in the engagement of Mrs. Fiske at the Garrick has been greatly increased lately by the announcements of the diversified bill for the fortnight. Four performances of Hedda Gabler are announced for next week, Monday, Tuesday, Wednesday nights and Saturday afternoon. Mary of Magdala will occupy the rest of the week. A Doll's House, A Bit of Old Chelsea, Mary of Magdala, and Hedda Gabler are listed for the second week, with a composite bill including one act of Czarina Friday night.

The Virginian won immediate admiration, and of that peculiarly satisfying kind that makes itself felt in the box-office as well as in the critical reviews. Great praise has been bestowed on the third act, which seems to hold its Chicago audiences in a trance of genuine sympathetic interest. The outlook for the second week is bright, and it seems now that The Virginian's two weeks will make a record of success equalled by few if any dramatic attractions this season. It has certainly gone a long way toward toning up the Garrick season.

The Earl of Pawtucket was revealed to Chicago before a fashionable audience that filled Powers' Theatre. Estimates of the play varied, the gist of opinion being that it required, though excellent in many respects, the acting of D'Orsay to keep it up to the level of a first-class entertainment.

Warren S. Lake, who has been ahead of Arizona, has come home for the summer. He will be with the Raymond attraction next season.

Low Silvers is organizing a summer stock here for his eighth season at Sheboygan.

Neelson Lewis and Julie Kingsley will head a company at the Jeffers, Saginaw, opening May 10.

It is rumored that the success of The Virginian at the Garrick has stimulated its manager, Wilson Ross, to make a determined effort to get more time here at once, and not break the Chicago run at the end of this week. I hear that he has partly succeeded in getting time at the Illinois, where Frank Daniels was to have remained several weeks.

The Merchant of Venice was played before a full house at the Thirty-first Street Theatre last Monday by pupils of the Chicago Conservatory Dramatic School, with M. V. Hinshaw as Shylock. The performance was so successful that it will be repeated at the Warrington, Oak Park.

A letter received here from Fred Hamlin gives information which indicates that one by one Mr. Hamlin is getting the strength of the Weber and Fields organization. Fields will not only have the lead in the new spectacle to be produced here at the Grand next Spring, but will be a partner in the venture. He will not have a German role. Edgar Smith, of the Weber-Fields household, will collaborate with Glen McDonough. Julian Mitchell will stage the production.

A five years' lease is said to have been given on property at Thirty-eighth Street and Cottage Grove Avenue to capitalists who will use it for a popular price theatre.

General Manager Hogan, of Lincoln Carter's staff, announces that the Criterion will close for the summer May 22, and that work on what virtually will be a new theatre will begin the following Monday.

Ollie Mack and Joseph M. Gaiter's Hoity Toity had a prosperous week at the Great Northern last week.

The Thomas orchestra has closed its season, the most successful yet. The deficit was only \$20,000.

Rowland and Clifford closed The Gamekeeper (Western) May 8 at Milwaukee, and Smith O'Brien severed his connection with the firm.

J. H. Brown began his duties as manager of the Great Northern May 1, with big business.

Fritz Williams arrived last week, and made his first appearance to-night in the leading role of The Sho-Gun.

Grace Reals has accepted a summer engagement with the Nell Morosco company in California, and will join early in July. Miss Reals, who has been out of the cast at the Bush Temple for nearly two weeks on account of illness, will return next week, in Little Lord Fauntleroy. The Players' Stock season at the Bush will close June 20.

Fifty-five members of the English Daisy company returned to New York last week.

Jessie Bartlett Davis has reconsidered her decision to leave the Ermine company since the death of William Broderick, and will remain until Ermine closes June 2.

Mae Stockton assumed the role of Carmen at the Bush Temple in place of Miss Reals Friday week on short notice. She got the part at 2 P. M. and went on in the evening without a rehearsal.

Harry Leon, of The English Daisy company, has succeeded Matt Woodward as the Rajah in A Royal Chef, and Ursula March has been engaged to take Blanche Homan's place as Mabel.

A new comedy drama, entitled A Man of Business, will be seen for the first time on any stage at McVicker's next month, beginning June 5, with William Norris and Jessie Busley in the leading parts. The company is being engaged in New York by A. W. Dingwall.

An immense audience gathered in the Auditorium Thursday night to hear pupils of the Chicago Musical College School of Opera in scenes from Il Trovatore, Carmen, and other favorites. Clara Menta, as Carmen, was highly commended, and the others in the cast generally showed excellent training.

R. A. Barnett's Baron Humburg, played by the Roosevelt Club recently in Minneapolis, will be produced by professionals in Chicago some time during the summer under the management of W. F. Cullen, who has the Burgomaster out this season. Negotiations are on for a theatre. Mr. Cullen also will have The Burgomaster out next season. William Leary, Mr. Cullen's business manager, will join The Maid and the Mummy staff in the same capacity for the opening run here.

Rumor says that Mr. Tilton, Mr. Raeder and the other members of the old Dearborn Theatre production coterie will bring out something new at the Illinois next summer, besides producing The Tenderfoot there. If this be true Chicago will be chock full of musical comedy all summer long. The list now includes (fact and rumor) The Maid and Mummy, Tenderfoot, Sho-Gun, Wizard of Oz, Sleepy King, Baron Humburg, etc.

Once the Olympic was down and out in the rumors. Then it rose high, a new theatre. Then it opened downtown with echoing, vacant balcony and gallery. Now it is all down and out, in the rumors, and instead rises a magnificent \$1,000,000 vaudeville theatre (and incidentally office building) in Monroe Street, just west of State, where some persons not on the water wagon may remember that Chapin and Gore's is. I am told Martin Beck and the Orpheum circuit will build this theatre sure. I happen to know of another airy, graceful, birdlike scheme, that floats

and perches around here, to build a "magnificent vaudeville theatre" in another downtown location under similar circumstances. Meantime the Orpheum circuit and its affiliates announced a general hooking-up across the country with offices in various parts of the world. Did the lease of the Orpheum for vaudeville cause all this palpitation?

The stock season at the Columbus, with Anne Sutherland as star, Fred Montague as leading man, and Sam Seidman as stage director, began prosperously. Camille was the opening bill, and Miss Sutherland seemed to have the entire admiration of her audience. Mr. Montague's Armand showed ability. Manager David Weber said the receipts exceeded any attraction for six weeks previous.

ORIS L. COLBERT.

BOSTON.

Season Closing—Many Return Engagements—Critic Strang Leaves the Hub.

(Special to The Mirror.)

BOSTON, May 9.

There is no question whatever about the beginning of the end of the Boston season, for in practically every house in Boston where a change of bill was made to-night the final attraction was ushered in. In some cases the curtain will descend next Saturday night, but in others current attractions will remain a week or so longer. Wilton Lackaye began his first local engagement as star the night of the Globe with the production of "The Halls of the House of the Dead," which was a lively interest in the production for Allen Lowe, who wrote the book, was formerly a Boston newspaper man, and his old friends were curious to see if he had improved on The Defender. Gus Weinberg, the leading comedian, has been here and won popularity before, while Toby Lyons used to own the Howard Athenaeum, according to the audience there. Lisle Bloodgood is one of the most popular ladies in the company.

Nance O'Neill is back in Boston once more, and this time she plays her engagement at the Colonial, where she had already been seen at special matinees. There was just as great a rush to see her as ever, and a tremendous crowd greeted Macbeth to-night. She will make no new productions this engagement, although Romeo and Juliet, La Traviata, and Mona Vanna had been under consideration.

Buster Brown is another return engagement to-night of unquestioned popularity. This musical comedy came as a surprise when it was first given at the Majestic and the tremendous business resulted in the return for a run. The cast has been augmented for this occasion, but the two great hits are the original ones, Gabriel in his wonderful impersonation of Buster and George all as the dog "Tige."

The Smart Set comes in to the Grand Opera House to conclude the season, with Ernest Hogan at the head of the cast. Manager George W. Magee does an unusually generous and graceful thing for this engagement, and the proceeds of the first three performances are devoted to the benefit of the staff of the theatre. As a result, the attendance to-night was unusually large.

At the Tremont to-night an important change was made in the cast of Woodland, bringing back to town a pronounced local favorite, Cheridah Simpson, who was so well liked in King Dodo and The Sultan of Sulu. She takes the part of Prince Eagle, which has heretofore been played by a tenor. The innovation was a success.

Candida continues to large audiences at the Park, but this is the last week of the George Bernard Shaw comedy, since a change of bill will be made next week by which Arnold Daly will put on a triple programme, consisting of The Trifle, The Suicide, and The Man of Destiny. Herbert Standing has retired from the cast, his place being taken by Charles Crosby.

The Face in the Moonlight was given an elaborate revival at the Castle Square to-night, and repeated the success which Robert Mantell has always won with this effective melodrama. The trying dual character gave Howell Hansell a splendid chance to show his versatility. Janice Meredith will follow.

A decided test of the versatility of the leading members of the stock company at the Bowdoin Square was shown to-day, when there was a revival of Peck's Bad Boy. When the same players can give this farce-comedy and Leah and Forsaken within a few weeks of each other and with equal success it speaks volumes for their cleverness.

Babes in Toyland still continues to excellent business at the Boston, and no limit to the engagement is yet announced.

Yon Yonson is back in Boston again, with Neise Erickson in the title role. This time the engagement is played at Music Hall, where Are You a Mason is backed to follow.

Maxine Elliott made a flying trip in from Worcester especially to give a box party at the matinee of A Gilded Fool by her husband at the Hollis. Mr. Goodwin's tour closed here and her own at Providence 7, and they left together on the first train for New York. They sail for Europe on the Deutschland, as Mr. Goodwin has to hurry abroad to read the new play prepared for his approval by Edward E. Rose and C. Haddon Chambers.

Lewis C. Strang, who has been so well liked for his brilliant work as dramatic critic of the Journal, has been transferred from that paper to the Washington Times, where he will do editorial writing as well as dramatic criticism. His departure will be deeply regretted by many theatrical people visiting Boston, as he has had hosts of friends.

Thomas Mae Lavine closed his engagement last week at the Castle Square, and goes to Denver to play for the season at Elitch's Garden, opening 28.

Bob Fitzsimmons, who is at the Howard Athenaeum this week, will star in a new melodrama next season.

William C. Mason comes to the Castle Square to assume the direction of the stage during the vacation of J. R. Pitman.

JAY A. BENTON.

PHILADELPHIA.

Season About Over—Summer Stocks in Full Swing—Notes.

(Special to The Mirror.)

PHILADELPHIA, May 9.

The season is practically over, and after this week a few of the popular-priced houses and stock organizations will control the amusement field in the Quaker City. As already noted, the season has been far from prosperous.

The musically inclined people of the Quaker City are now at work perfecting plans to raise a guarantee fund of \$60,000 a year for three years to maintain the Philadelphia Orchestra, under direction of Fritz Scheel, \$30,000 of which is already subscribed. The entire receipts last season were \$42,000, leaving a deficit of \$18,000.

The Philadelphia Lodge, B. P. O. Elks, have decided to build their new home at Juniper and Arch streets, to cost \$100,000. They already own the ground. They have raised their initiation fee from \$50 to \$100. The present membership has passed the 1,200 mark, with a large waiting list. The new building will be three stories, with a roof garden, 42 x 134.

William A. Brady's "all star" cast of Uncle Tom's Cabin was a failure here. The Chestnut Street Opera House closed for the season.

The Tenderfoot is the only good attraction in the town, and is now in its second and final week at the Chestnut Street Theatre to go d patronage. The Southerners was originally booked to follow, May 16, but this is now off, and if nothing turns up before close of the week the season ends.

There must be a good "angel" back of A China Doll, which continues at the Walnut Street Theatre, in spite of indifferent patronage.

The Grand Opera House has a good card this

week in Sky Farm. This house has done well all season, and Manager Wegfarth deserves his success. Keller May 16. The Governor's Son 23, which ends the season.

The Auditorium, under direction of Stair and Havlin, with C. C. Russell manager, closes a successful season May 14 with Why Woman Sin.

Miss Bob White remains at the Park Theatre indefinitely, celebrating its seventy-fifth performance to-night, with souvenirs and large patronage.

At the National Theatre Eight Bells with many new features. Signal Lights of Port Arthur May 16.

Delany Irene Myers, at the head of her own organization, opened to-night at the People's Theatre in The Great Temptation, changing to The Counterfeiters and War on Women for the rest of the week. From Rags to Riches May 16.

Mamie Fleming is in her third week at the Kensington Theatre. The Princess of Patches is the play, aided by a ladies' orchestra, moving pictures, and on May 14, at the matinee performance, a new feature will be seen—a Chinese tea.

For her fourth week, The Power of Wealth. Forepaugh's Theatre Stock company offer the greatest attraction of the season in Miller and Kaufman's production of Parsifal. The Two Orphans May 16.

The Bijou Theatre Stock company appear this week in The Last Word. The cast includes such favorites as Catherine Courtney, Joseph Galbraith, Ben Grabame, Thomas McGrane, Julie Marie Taylor, and Leonora Bradley. The large patronage is the best evidence of appreciation and popularity. Frank McIntyre joins the organization May 16. Needles and Pins is in rehearsal.

Bertha Creighton in Mrs. Jack will appear for one night May 25, supported by the Penn Dramatic Club, at the Broad Street Theatre.

Darcy and Speck's Stock company, at the Standard Theatre, is giving The Price of Honor, with George Arvine and Mattie Choate in the leading roles, to fair business. A Ragged Hero May 16.

The German Stock company at the Arch Street Theatre for the last week of the season present The Hoerner Family. Two Girls of the Ballet, Adam and Eve, Riffraff, and Haseman's Daughter. Charles E. Blaney will open this house next season with many improvements and weekly change of popular dramatic combinations.

This is the final week of Dumont's Minstrels at the Eleventh Street Opera House, with a benefit to Vic Richards May 12 and 13. This has been a profitable season.

All the Parks will be open by May 30 with free amusements.

S. FERNBERGER.

WASHINGTON.

The Edwin Arden Company—Robert Downing—Stock Companies—Gossip.

(Special to The Mirror.)

WASHINGTON, May 9.

The Edwin Arden Stock company opened a Spring and Summer engagement to-night at the Columbia Theatre to a crowded house, the initial performance being given for the benefit of Oriental Council, Royal Arcanum. Captain Lettarrblair was the bill, which was given a capital rendition. Edwin Arden, popular as ever, appeared in the title-role, presenting a delightful characterization of the young, dashing Irish officer. The supporting company, which is one of excellent selection and gives proof of capability and strength, is composed of Bert Market, Malcolm Duncan, William Lowery, William Herbert, Richard Gordon, Philip Sheffield, Colin Reeves, James Ronney, Olive Oliver, Alice Butler, and Grayce Scott. The stage setting was notably attractive. Trelawney of the Wells next week, with the opening night for a benefit to the Potomac Boat Club.

Commencing Thursday night, a triple bill of noteworthy excellence will be given at the New National Theatre by Robert Downing, filling out the rest of the week. Mona, a new one-act play, to be given a first performance, and of which much is expected; the arena scene from The Gladiator, and Sherwood and Denham's spectacular production of Joan of Arc, a new one-act version, comprise the bill. A notable event will be the appearance of Mimi Roberto Downing, daughter of the tragedian, who has been selected to create the part of Mona. These performances are given for the benefit of the Knights of Pythias' Temple fund.

The season of Summer opera at the Lafayette Square Opera House commenced to-night with The Singing Girl by the Aborn Opera company, which presents weekly a change of opera, for an indefinite period. Blanche Adams succeeded in the title-role, and the supporting principals include Grace Orr Myers, Eleda Manstone, Bertie Dale, Edward Elkas, Robert Lett, Herman Hirschberg, Edward S. Metcalfe, Joe Nicol, and George Tenspy. The Fortune Teller next.

Rose Melville in Sis Hopkins opens to a very good attendance at the Academy of Music, and again renews popular favor. The Worst Woman in London follows.

A colored musical farce-comedy company headed by Happy Howe presents A Rabbit Foot at the Empire. The Policy Players are next in the color line.

Sunday night Walter Damrosch, conducting the New York Symphony Orchestra, and nine soloists gave Parsifal in concert form at the New National Theatre to a large audience.

Edward Fowler, treasurer of the National Theatre, has been appointed secretary and treasurer of the Washington Baseball Club, and is now traveling with the club.

Lewis C. Strang, formerly of the Boston Journal, has been appointed by Frank Munsey dramatic editor of the Washington Times, and has entered upon his duties.

A stock company under the management of Fred C. Berger is rumored as a possibility for a summer engagement at the Academy of Music in June, following the regular season.

The outdoor performance by the Ben Greet company has created so much interest that the original plans which contemplated two performances of As You Like It and Twelfth Night on May 16, have been changed by the lady Board of Managers for the Works of Mercy in view of the many applications for boxes and seats, and two performances will be given on May 17, making four in all, with Edith Wynne Mathison as Rosalind and Viola.

Fred S. Schrader, dramatic editor of the Washington Post, visits New York this week.

JOHN T. WARD.

ST. LOUIS.

The Pike and Press Week at the Exposition—Checkers and Ermine—Rural Plays.

(Special to The Mirror.)

ST. LOUIS, May 9.

As was expected, the big Exposition and opening of some of the Summer gardens has materially affected the downtown theatres. The weather has also been favorable to outdoor attractions during the week. The great World's Fair has started out auspiciously, and every indication points to the longest run and the largest attendance of any world drama ever produced. People who have seen all exhibitions within the past years are amazed when they look upon this great event, commemorating the Louisiana Purchase.

The Pike, the most wonderful amusement street ever conceived, having an estimated cost of more than \$7,000,000 when completed, is being pushed rapidly in every department, and most all of the forty-eight concessions expect to be open for business by May 15. At the present time the Cliff Dwellers, the Tyrolean Alps, Hunting in the Ozarks, the Irish Village, Glass Weavers, Old St. Louis, Scenic Railway, and Jim Key are doing good business. There are also a number of large concessions not on the Pike, such as a reproduction of the City of Jerusalem, costing \$500,000; the Ferris Wheel, a feature at Chicago, is merely a side attraction at this Exposition, which shows the greatness of our amusement features: New York to the North Pole, the Philippine concessions, and numerous others give an

idea of the gigantic amusement part of this fair. After making a successful tour of the East Quincy Adams Sawyer came to the Crawford yesterday afternoon for an indefinite World's Fair run.

Checkers, which had its initial performances at the Century last season, returned to this popular house last night for a fortnight engagement. Practically all of the original cast, including Thomas W. Ross, Dave Graham, Jr., and May Vokes, who scored such hits while here before still remain with the company. St. Louisans are particularly loyal, and point with much pride to the wonderful success of Checkers, as it was written by our own Henry M. Blossom, Jr. The Tenderfoot follows.

Francis Wilson and his company remain another week at the Olympic in Ermine. Fritz Scheel in Babbette will follow.

York State Folks returned to the Grand Sunday afternoon for a two weeks' stay. Ray I. Royce, James Lackaye, Mrs. Sidman, and all the old favorites are still in the cast.

The Moonshiner's Daughter, a melodrama of representative character, began a week's engagement at the Imperial Sunday afternoon.

The Stain of Guilt is the Haylin bill this week. Marguerita Sylva, of the Frank Wilson Opera company, was an interested visitor to the Exposition Tuesday. Miss Sylva is a native of Brussels, and she paid particular attention to the Belgian Building. She declared that its windowless outlines were familiarly homelike to her. The tax system of Belgium provides for levying taxes upon the number of windows in a house. The reproduction of the Antwerp City hall on the World's Fair Grounds has the distinction of being the largest building in America without a window.

Three thousand newspaper men, representing forty-one foreign countries and every State and Territory in the American Union, will be in St. Louis during the World's Press week, May 16 to 21.

Thursday was the anniversary of the first appearance of the South Sea in Europe, the organization having made its first appearance at the Paris Exposition on May 5, 1900. Sousa celebrated the occasion by playing the same programme, and a number of the officials of the Exposition who were also connected with the American Commission at Paris were present at the concert.

J. A. NORTON.

PITTSBURGH.

The Season Nears Its End—The Week's Attractions at the Theatres.

(Special to The Mirror.)

PITTSBURGH, May 9.

The local season is nearing its end. Three houses are now closed, and others will soon follow.

It is generally conceded that the new stock company at the Grand is the best that this popular playhouse ever possessed. This week's play is Captain Barrington, well played and mounted. Charles Richman, after winning the strongest approval by his work last week, maintains the same by his artistic and clever portrayal of the dual role this week, and all in the cast merit commendation. Diplomacy is announced for next week.

Only a Shop Girl is again seen at the Bijou, where the two good-sized audiences to-day seemed as well pleased with it as when it was first seen here last season. Lottie Williams heads a good cast. Charlotte Severon, in The Queen of the Highway, next week.

The Empire closed its third season last Saturday night under the management of E. J. McCullough, and notwithstanding the generally poor theatrical season hereabouts, as compared with those which preceded it, this popular uptown playhouse did well.

The Bostonians began their second week at the Nixon to-night in The Serenade. Next week The Queen of Laughter will end the engagement.

The Avenue has numerous good acts in its bill this week, and the attendance to-day was, as usual, large.

Allegheny Lodge, No. 339, R. P. O. Elks, will give a minstrel entertainment at the Duquesne Theatre on Friday night of this week.

The Savage Grand Opera company will present a repertoire of grand opera at the Nixon for two weeks following The Bostonians.

Eva Taylor, formerly leading lady of the Grand Stock company, will head the company which is to present A Fair Rebel at the Duquesne Theatre week 23-24, for the benefit of Post 3, G. A. R.

Alice Gais made her first appearance with the new stock company at the Grand to-day, and was given a very cordial greeting.

John B. Reynolds, who is Wagenhals and Kemper's business representative in the tour of Blanche Walsh in Resurrection, is now at his home in this city. His many friends are glad to have him among them again. He will remain with the above named managers next season.

ALBERT S. L. HEWES.

CINCINNATI.

The Darling of the Gods and Nancy Brown, with Blanche Bates and Marie Cahill.

(Special to The Mirror.)

CINCINNATI, May 9.

Marie Cahill began a week's engagement at the Grand to-night, offering Nancy Brown to a highly pleased audience. It was Miss Cahill's first appearance in this city since the days of The Lady Slavey, but the warm welcome given her proved that she had not been forgotten. Her support is good. Viola Allen follows.

Blanche Bates closed her season with the last performance of The Darling of the Gods at the Grand Saturday night. Pictorially and scenically, it was in advance of anything ever seen in this city, and Blanche Bates, George Arliss, and George Osborne met all requirements, the remainder of the company not having great opportunities.

Summer came on with a rush in the middle of last week, and seriously interfered with business, except where the advance sales were already big.

Selma Herman is having an exceedingly prosperous spring season at the Lyceum. This week's bill is Woman Against Woman, and serves to introduce her new leading man, John E. Ince, Jr., who succeeds William Ferris, resigned.

This is the last week of the season at the Walnut. The attraction is Sweet Clover, with Otis B. Thayer and Gertrude Bondhill featured in the cast.

Robinson's will close after this week. The bill is The James Boys in Missouri.

The Legislature, which adjourned last week, passed a very stringent law regulating the construction of theatres.

It is understood that a Summer stock company will be installed at the Lagoon early next month, playing farces and comedies of the lighter sort. No dramatic stock company has ever played here in the summer, and the experiment will be watched with considerable interest.

The plans for the rebuilding of Henck's were made public a few days ago. They amount practically to a reconstruction of the building, and there is no possibility of its reopening until some time in the Fall.

The pupils of the School of Expression will appear at Hyde Park Hall May 12 in a comedy bill, under the direction of Mr. Mannheim. Robert McCorkle, of this year's class, has joined The Sign of the Four company, making the third of its graduates to secure a professional engagement in as many weeks.

H. A. SUTTON.

BALTIMORE.

Who Kissed My Wife?—Summer Opera—Ford's Closed—Concerts.

(Special to The Mirror.)

BALTIMORE, May 9.

The star of the summer opera at the Academy of Music this week, where The Wizard of the Nile is produced, is Estelle Wentworth. The cast includes Norman Kopp, William Herman, Grafton Baker, May Emory, Al Wilder, Emma

Spahr, and Helen Rockefeller. The Idol's Eye is selected for next week.

Tony Hart and an excellent cast presented for the first time on any stage, at the Maryland Theatre, this evening, a new farce entitled *Who Killed My Wife?* Mr. Hart did admirably, and his effort was evidently appreciated. He is supported by W. J. Townsend, Eugene Hayden, Jane Gordon, Elizabeth Perry, Howard Braxton, Gaston Bell, John Dugan, and May McKay. The play is well staged and costumed.

The Black Patti Troubadours hold the stage of the Holiday Street. The company is a very good one, probably the best that has yet supported this star.

The "pop" concerts at the Lyric will continue this week. The United States Marine Band has scored a tremendous success.

After a prosperous and successful season, Ford's Grand Opera House closed its doors on Saturday evening last.

HAROLD RUTLEDGE.

IN BROOKLYN THEATRES.

The end of the theatrical season in Brooklyn is near and several of the houses will close Saturday night. The Montauk and the Grand Opera House will close at the end of this week, and there remain but two weeks of the season of the Spooner Stock company at the Bijou. The others will drag themselves out in competition with Luna Park and Dreamland until the thermometer gets too high for town amusements. Then the seaside shows will have everything their own way. Grace Van Studdiford is heard at the Montauk Theatre this week in *Red Feather*.

At the Grand Opera House the attraction is Kellar, the magician.

The Show Girl is spending the week at the new Broadway.

Mrs. Spooner is to close the Bijou in two weeks, opening it on August 29 to begin the fifth season in Brooklyn. The company is to have a fifteen weeks' vacation, which they certainly have earned after a long season of hard and wearing repertoire work. Edna May Spooner in a speech last week acknowledged with thanks the many letters and requests she had received in regard to a production of *Romeo and Juliet*, and promised her admirers that this play would be presented early in October, and that she would devote the summer to a thorough study of the part. The play this week is *Adrienne Lecouvreur*, with Edna May Spooner in the title part. Mr. Phillips, who did not appear last week, is Maurice De Saxe. The entire company appears, including the popular Claude Thardo, who sings between the acts.

The King of Detectives is at the Columbia Theatre this week.

A new and up to date war drama, *The Signal Lights of Port Arthur*, is produced at the Park Theatre this week. The story of this newest of melodramas is woven about the capture of an English spy disguised as a servant, who obtains the Russian naval code for the use of the Japanese. There are scenes in St. Petersburg and Port Arthur.

Out of the fold is the week's attraction at the Folly. At the Star this week *The Merry Maidens* are welcomed back to Brooklyn in *At a French Ball* and *Mr. Bug's Busy Day*.

The Queen of the Highway is this week's play at the Gotham.

The Amphion and Cora Payton's Lee Avenue Theatre are closed for the season.

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Estella X. Wills

YOU AIN'T MAD, ARE YOU?

Estella Wills gave a clever performance of the laughing song, one of the most entertaining features of the evening.—*Democrat and Chronicle*, Rochester, Sept. 2. The comedy, which was excellent, was supplied by Estella X. Wills, whose specialties won storms of applause. She made a decided hit in Montreal.—*Montreal Sun*, Oct. 18.

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AT THE THEATRES

Majestic—The Man from China.

Musical comedy, in two acts, book and lyrics by Paul West, music by John W. Bratton, staged by Barney Fagan. Produced May 2, 1904.

Harry Van Pelt Edgar Atchison-Ely
Gustavus Gillette Harry Richard
Tommy Dodd Lillie Taylor
Count Luigi Spaghetti Eugene Redding
Sing Hi George Gorman
Sing Lo John Gorman
Freddie Folsom John Taylor
Algy de Feyster John A. Armstrong
Ben Bolt Alston Bond
Bill Barnard Bradford D'Urvey
Bob Bobstay Arthur Fugie
Rick Bickerstaff John Dwyer
Amorel Stella Mayhew
Anastasia Almae Angeles
Cecilia Frances Macdonough
Janet Gramercy Diamond Dwyer
Claudia Courtland Frances Macdonough
Mrs. Maddox Helen Curzon
Mrs. Faddish Dorothy Zimmerman
Mrs. Gassam Norma Raymond
Mrs. Stenochron Almae Angeles
Mrs. Uppeccant Almae Angeles
Willie John Dwyer
Charlie Bert D. Harris
Harold George W. Smith
Percy A. E. McVie
George John Dwyer
Hector John Dwyer
Peter Pudge Charles A. Bigelow

The Man from China, book and lyrics by Paul West, music by John W. Bratton, was produced for the first time on any stage at the Majestic Theatre last Monday night, before a fashionable audience that came to applaud and laugh in the most unexpected places. It would be a pleasure to say that it is another Wizard of Oz; that the wit is sparkling, the humor delightful, the book Gilbertian—or even Smithian; the songs tripping, the music melodic, the acting fine, the actors fine, and the whole thing a Mississippi of champagne, but truth stands, with admiring eyes and drawn sword, watching many of these lines as they reluctantly flow from a congested Faber.

The Man from China never saw China, by the way. A man is expected from China, by the Glitgedges, who are living in Peachblow Villa, at Palm Beach, Florida. The man looked for is an eccentric millionaire, and uncle to the Glitgedges. Peter Pudge, a wandering musician, rings in—or is rung in, in spite of himself—as the eccentric uncle. Peter doesn't possess a dollar, but the Glitgedges think that he possesses \$15,000,000, and treat him accordingly, as the peach crop has failed and they are looking ruin in the front. Glitgedge borrows \$15,000,000 from Peter, giving him a security. Peter gives Glitgedge the \$15,000,000 in two installments—of \$10,000,000 and \$5,000,000—in checks, takes possession of the yacht, and is soon to take possession of Glitgedge's sister, Anastasia; or Amorel, his daughter—or both! Then he is found out, and war seems inevitable, until Anastasia says that she will take Peter as a husband, poor as he is, and as the peach crop is not a failure, all ends well.

The production is rich and beautiful. It must have cost between \$30,000 and \$50,000 to raise the curtain. Many of the dresses must have cost \$300 each; some, \$500; and eagle-eyed women in the audience agreed that Anastasia's dress in the last act "cost \$800, if a dollar!" The girls in the chorus were attired like princesses, and there were scores of them, many of them—most of them—as pretty as rainbows. The male chorus was a disappointment. They were supposed to be young metropolitan swells, but they possessed the good looks, the distinction, the debonaire qualities of bouncers, and made one think of the Florodora fellows with regret. They suggested amateurs, but tried conscientiously, in singing, acting and appearance, to be professional.

The wit of the book was like a dull razor; the humor too fearfully obvious. There was too much ragtime in the music. There seemed to be one gem among the musical numbers—"Columbine charmingly sung and delightfully danced by Cecilia (Almae Angeles) and chorus. The dancing of Miss Angeles was the finest thing of the night. It recalled a conversation of Ralph Waldo Emerson and Margaret Fuller, the night both saw Fanny Blister, when Margaret said: "Waldo, that is dancing," and Emerson replied: "Margaret, that is poetry." Miss Angeles' dancing suggested a red ribbon undulating in the saphy-carred air—for she was dressed in red. There was nothing violent in it. It was as easy, graceful and rhythmic as a flawless poem, and recognized by six encores.

Another hit was made by another girl—Stella Mayhew. She was like a breeze, and sang a song, with a monologue between stanzas, entitled "Fifty-Seven Ways to Catch a Man," that caught every man—and some women in the house. The manner in which Miss Mayhew gave away the secrets of her sex was illuminating to the men present, but death to the hopes of many a mother and daughter.

A girl on the extreme right in every ensemble, who did not have one line to speak, was another hit. She acted every second of her time in each scene, danced with her heart in her feet, and bent and twisted in a manner to make the snakes of St. Patrick—if there are any left—look to it. She was, too, one of the prettiest things in sight, and her perpetual motion, smiles, good humor, and utter unconsciousness won all hearts. She won't be in the chorus long, and her name would be given here if it were not for the fact that she is the girl whose head popped out of the porthole on the extreme right at the beginning of each refrain of Glitgedge's song, "One Nice Little Million."

Charles A. Bigelow tried hard to be funny with a mirthless part. His failure to be was partly the part's fault, and partly nature's. His lines were not witty, and their humor might have come from within the sound of Bow Bells. All Mr. Bigelow accomplished he accomplished by hard work, not by a pleasing personality, temperament, or magnetism, the attributes of the late Fred Leslie and the present Fred Stone.

Edgar Atchison-Ely was a Harry Lehr young man. He danced stiffly, sang fairly, and worked hard; Harry Richard was a clever and clean-cut Glitgedge; Lillie Taylor a fair Tommy Dodd; George Gorman and John Gorman were two ferocious looking Chinese Highbinders, and Amy Lesser was a pretty Amorel. The stage directing was the production. Mr. Fagan was responsible for the evolutions of The Turkish Patrol of years ago; of the dancing of the twenty-four clog dancers of other days, and the author of the best song in years, "My Love is a High Born Lady." He got a tremendous call at the end of the opera, and made an honest speech. He looked like a banker, and like Bernard—not Barney—Fagan, Esq. When it comes to handling large numbers on a stage, inventing entrances, exits, marchings, groupings, business, all in clock work time, Mr. Fagan is the stage director one should consult.

The costumes were designed by A. Wilbur Crane, and executed by the Warwick Costume Company and the Eaves Costume Company; the Parisian gowns were specially imported by Arnold, Constable and Company, and Hearn and Hymen; the Parisian hats were specially imported by Madame Fielding; the scenery was painted by Ernest Albert, and built by Charles H. Yale. There is no room for the names of the one hundred or more girls and young men in the chorus in this week's MIRROR, but they all deserve commendation. The Man from China is worth a visit. It was produced by Melville R. Raymond, who spared no expense to make it worthy of New York and the Majestic Theatre.

Murray Hill—East Lynne.

East Lynne is the bill presented this week by the Henry V. Donnelly Stock company at the Murray Hill Theatre. The audience was large yesterday afternoon, and was properly affected by the griefs and woes of the old-fashioned hero and heroine.

William Bramwell, as Archibald Carleale.

played with dignity, polish and considerable force, though it did not make the sorrows of the very real. Eugene Frazier was a conventional villain as Francis Levison—a bit too slipshod at times. Priestly Morrison played Lord Severn excellently, and William R. Randall was an admirable Richard Hare.

Edna Phillips as Lady Isabel exhibited capital talents in the direction of the play, emotional. Rose Swain was an intelligent, earnest Barbara Ince, and Mary Horne played Cornelia with the proper touch of austerity. The other roles were in capable hands.

Next week Alice E. Lives' play, Starr's Girl, will be presented for the first time in America with Miss Edoulin and Fred Edwards in the principal roles, supported by the Donnelly company.

Knickerbocker—A Venetian Romance.

Comic opera in three acts. Book by Cornelia Osgood Tyler; music by Frederic Colt Wight. Produced May 2.

Harry Macdonough
Ignatius Martinelli
Nell McNeill
Walter Percival
Harry Lane
Ricardo
Edd Redway
William Zinsel
Harry Short
Frank Smiley
W. C. Smith
P. B. Pratt
Genevieve Day
Joseph Intropidi
Mabel Hite
Anastasia
Francesca
Carroll McConna
Ethel Intropidi
Margot Hobart
Daisy Dobner
Adelle Carson

At the Knickerbocker Theatre last Monday evening a comic opera entitled A Venetian Romance was presented for the first time in New York by a new organization styled the Frank L. Perley Opera company. The audience was favorably inclined toward the piece and its interpreters, and there was during the performance, a great deal of enthusiastic applause.

In the book of the opera, by Cornelia Osgood Tyler, and in the score, by Frederic Colt Wight, are evidences that the collaborators made a serious effort to construct a legitimate comic opera of the style that has, unhappily, been much neglected in recent seasons. The time and place of the action—Venice in the fifteenth century—offers opportunity for picturesque setting and costumes, and for romantic episodes. But while the producer, the scene painter and the costume designer took advantage of these opportunities the librettist and composer passed them by. There is no story in A Venetian Romance, and consequently there are no situations. The scenes follow one another in a meaningless procession of pages that is attractive to the eye, but that sets the brain in an irritating whirl of bewilderment. Rumor says that the book was rewritten by a professional librettist, in which case Mrs. Tyler is not to be held responsible for its shortcomings. The professional rewriter may be relied upon to another almost any plot, and in this case he seems to have murdered and buried it. The author surely had some notion of a story as a foundation for the piece, but in the presentation it was a vision, tamulous, dashing and largely meaningless. There is one phrase that clings to the mind—a bit of incidental music, somewhat like "The Funeral March of a Marionette" in trick of tempo, that accompanies the movements of three mysterious robbers. Then there is a capital trio in the second act between the soprano, the tenor and the baritone, and another bright number for three female voices entitled "Our Charms Do Not Stop Quite There." On the whole the music is rather above than below the average in recent entertainments of the sort.

The first act takes place in the Piazza of San Remo, Venice—a beautiful setting—on a Mardi Gras night. Here is introduced the heroine, Nanetta, Marchesa di Santa Molina, loved by Antonio Foscarelli, a poet of Palermo, and by Captain von Hauptman. She favors Foscarelli but cannot marry him, it appears, because a ring having some mysterious significance has been lost. The second act occurs in the Temple of Hymen, which is a sort of matrimonial agency. Here the story takes leave of the piece and is not seen nor heard of again. There are songs and dances in an irritating whirl of bewilderment. The last act brings another fine setting, which shows a bandit's retreat in the mountains of the Austrian Tyrol. The scenery was painted by Emens and Unitt and Joseph Physiol. The stage management of A. M. Holbrook was good of its kind. The idea seemed to be to keep things moving at a riotous pace, and in doing that the stage-manager was eminently successful.

The acting and singing of the principals was for the most part good, and the chorus exhibited remarkable agility and sprightliness. Walter Percival was a handsome and graceful Antonio, and he sang well. Harry Macdonough made Pietro, the chief comic character, a figure very much like the low comedian of the Yiddish stage. His grotesque clowning won considerable laughter at times. Ignatius Martinelli was capital as the usually ill in the role of Garibaldi; Joseph Miron and his splendid voice made the character of Murderello very entertaining; Harry Lane was a picturesque and pleasing Captain von Hauptman, and Nell McNeill was successfully funny as Spaghetini, the proprietor of the inevitable inn.

Genevieve Day was a pretty, graceful, sweet-voiced Nanetta, and her portrayal was wholly artistic and pleasing. Josie Intropidi made Gulla—a Venetian Katisha—a very amusing low comedy person. Mabel Hite was comical as Nerissa, and Gertrude Eulalie as Anita executed a Spanish dance in brilliant fashion. The smaller roles were satisfactorily played.

Academy—Two Little Sailor Boys.

Melodrama in four acts by Walter Howard. Revived May 2.

Admiral Grey Harry St. Maur
Captain Noel Tregarthen George S. Spencer
Lieutenant Richard Redstone John T. Burke
Captain Thomas York Douglas Fairbanks
Jack Jolly Dan Collier
Benjamin Baxter W. J. Jordan
Jim Royston W. D. Norton
Thompson John Hanson
Inspector Johnson William Brand
Scruggs Burt Jordan
Crump Phil Sheridan
Martin C. F. Lark
Loney Jack Oatley
Bill Ethel Brandon
Lola Grey Lucie Evans
Mildred Grey Mildred Morris
Tom York Mildred Morris
Nelly Rose Crouch
Maitie Florence Green
Jane Starbuck Kitty Green

Two Little Sailor Boys, a melodrama by Walter Howard that won favor in England and that was first produced in New York on August 24 last at the Third Avenue Theatre, was brought forward at the Academy of Music last Monday evening with an entirely new company and a fine equipment of scenery. The audience, that completely filled the huge auditorium, gave a royal welcome to the play and players, and from the enthusiasm of the plaudits it would seem that Two Little Sailor Boys is likely to equal in America the success that it has attained abroad.

The plot of the play was given in THE MIRROR at the time of its first presentation here. In the present production the comedy element, which was rather slender before, has been elaborated, but in the main the story has not been changed. Two Little Sailor Boys is a good, sound English melodrama of the old-fashioned sort, with virtue and villainy painted in strong contrasting colors, with tears and laughter

aplenty, and with something happening during every moment of the performance. The probabilities are occasionally pushed almost over the brink, but they are invariably saved in the nick of time by a dash of genuine sentiment. All the old melodramatic friends are present, and they wrestle nobly with the good old melodramatic questions, surrounded by the good old melodramatic scenes. From first to last the play holds the interest of the spectators—now lifting them to heroic altitudes, now moving them to boisterous laughter, now plunging them into momentary despair. The end and aim of melodrama is, therefore, accomplished, and Two Little Sailor Boys is a success.

The new cast acquitted itself well on the opening night, and none but a churl would ask that the various parts be better played. George Soule Spencer was a handsome, manly, virile hero in the role of Captain Tregarthen; James Carey was a most thorough villain, and yet human, as Lieutenant Redstone; Harry St. Maur was a dignified Admiral Grey; Douglas Fairbanks was a boyish, roystering, likeable Jack Jolly, and John T. Burke gave a clean cut portrayal of Captain Thomas York. Dan Collier made Baxter a properly humorous person, and W. J. Jordan was a delightfully brutal and sinister villain as Jim Royston, burglar and blackleg.

The two Sailor Boys—youngsters of twelve or fourteen years—were admirably played by Mildred Morris and Leonie Darnon. Miss Morris as Tom York revealed a fine depth of emotional feeling that promises well for her future career on the stage. She was as natural as the laws of melodrama allow, and there was a true ring of pathos in her voice that won the sympathy of the audience instantly. Miss Darnon as Cyril Grey was attractive, bright and artistically excellent.

Georgia Welles as the heroine, Mildred Grey, played with the sweet girliness and charm that are familiar to New York playgoers through her many successful appearances on the local stage. Ethel Brandon played the adventuresome, Lola Grey, with fine spirit, and she rose to her stronger scenes with a power and intensity that won a splendid storm of hisses from the galleries. Lizzie Evans as Lucy Wilson, the comic parlor-maid, was breezy, buxom and wholly delightful. Rosa Crouch as Nelly did some surprising dances that quite captured the house. The other roles were in competent hands. The mounting was all that could be desired, and the stage management of Myron Lemingwell was capital in every respect.

Harry Jordan and Rosa Crouch did a song and dance specialty at the beginning of the fourth act that won great applause.

Hudson—Hamlet.

Tragedy in five acts, by William Shakespeare. Revived May 3, 1904.

Hamlet William Barstow
Claudius Harry Clifton
Ghost Charles Dade
Polonius George Turner
Laertes Ben S. Meers
Horatio Charles James
Rosencrantz F. Lindemere
Guildenstern Edward Levers
Marcellus Vincent Milla
Bernardo Robert Johnson
Francisco Richard Clarke
A Priest H. E. Humphrey
First Player John Marshall
Second Player C. C. Halpin
First Grave Digger Fred Norton
Gertrude Elouina Oldcastle
Ophelia Jessica Levers
Ophelia Harriette Weems

For the benefit of the Humane Society of New York William Barstow and a carefully selected company of good intentions appeared in Hamlet last Tuesday afternoon before about one hundred martyrs, some of whom left the stake for a steak at the end of the first act.

Mr. Barstow's Hamlet is easily the most wonderful that ever dared a New York audience to be temperate. But charity appeals and the reviewer refrains.

George Turner's Polonius, George Dade's Ghost, Ben S. Meers' Laertes, Royce Eadyne's Horatio, H. E. Humphrey's First Player, Elouina Oldcastle's Gertrude, and Harriette Weems' Ophelia, compared with the Hamlet, were old mine brilliants.

It surely was the first time that the speeches of Hamlet were delivered without commas, colons, semi-colons, or sentences, at a gallop, without one effective pause; and also the first time that five-barred gates and hurdles were taken with the beautiful, philosophic speeches. It was dreadful, and the professionals in the company, especially Miss Oldcastle, a royal looking Gertrude, suffered almost as much as the small and patient audience.

Third Avenue—The Signal Lights of Port Arthur.

Melodrama in four acts by Victor Brandon. Produced May 2.

Captain Retzenhoff Frank De Vernon
General Morgenthal Joseph P. Winters
Roger Clement George Bartlet
Marquis de Chateaufort James Devine
George Herring Edward Carroll
Lieutenant Kadatchi Robert Bertram
Lieutenant Sientoski Hans J. Montane
Leopold Carroll Edwards
Sung Sun George Jacobs
Sergeant of Cosacks Theodore Hoffman
Ivan Ben Bernard
Alme Mrs. Royal Kendall
Olga Miriam Shelby
Natalie Violet Staley

The Russian-Japanese War has at last reached the stage; and Victor Brandon's melodrama, The Signal Lights of Port Arthur, entertained many at the Third Avenue last week. The play opens in St. Petersburg, where Captain Retzenhoff and General Morgenthal, with his wife and daughter, are stationed. Amid the drinking and talking, servants of the General, a young American engineer, appears on the scene, and is asked to carry the papers to Port Arthur, which he decides to do, by disguising himself as a Cosack. A street in Port Arthur comes next. Then the billowy deep, with a warship, and plenty of firing and gallant rescues. The last scene of all, a barren islet, where Roger and Alme stand amid general stage disorder.

The Signal Lights of Port Arthur does not graphically represent the war situation. It is quite to amuse. Beatrice Vaughn did some of the best acting as Alme. George F. Bartlet made a fine-looking hero. George Jacobs was an excellent Chinaman. Harry La Montane was splendid as a Lieutenant. Carroll Edwards was a good Russian spy. Violet Staley was a bright Port Arthur young lady. The Marquis was well taken by Theodore Hoffman. Mr. De Vernon and Mr. Winters were villainous enough as the Captain and General. Mr. La Montane and Miss Staley were very welcome with catchy songs. Between scenes John F. Clark helped to pass the time away. This week, The Voice of the Mountain.

Metropolis—Lilliputians.

Gulliver's Travels, a musical burlesque in three acts, by John Fowler, music by William Rostetter. Produced May 2.

Lord High Chancellor Prince Giovanni
Sir Dick Whittington Louis Merckel
Rubbishy James E. Rosen
The Emperor of Lilliput Herbert Rice
The Empress of Lilliput Martha Wels
Lemauel Gulliver Al. Rice
Gulliver of the Royal Court W. D. Norton
Royal Housekeeper Selma Goerner
Princess Andrea Queen Mab
Mother Goose Louis Waters
Empty Dumpty Fritze Goerner
Little Boy Blue Martha Wels
Jocko, the Monkey and Sprite Alfred Latell

The Lilliputians appeared at the Metropolis last week in a production styled Gulliver's Travels, a nondescript musical piece, that never-

theless met with fair success, and is likely to prove popular.

James E. Rosen, a diminutive comedian, made a big hit as Rubbishy. Al. Rice was well fitted for the part of Gulliver by reason of his huge size, that appeared even more enormous in comparison with his tiny fellow-players. Selma Goerner, as Royal Housekeeper, was well received and her songs pleased. Martha Wels, Louis Merckel, Herbert Rice, and William Platt were acceptable. Louis Waters, as Mother Goose, was amusing. Some attractive chorus drills went well, and of the musical numbers "Crack of the Whip," by Selma Goerner and chorus, and "My Lady," by Martha Wels and chorus, were good. This week Charley Grapewin in The Awakening of Mr. Pipp.

Fifty-eighth Street—By Right of Sword.

Ralph Stuart in By Right of Sword at this house last week. As Richard Hamilton, Mr. Stuart is seen at his best, and he was liberally applauded. Carl Smith Seale as Major Devinski deserves much praise, and G. William Harris as Herr Weber gave a perfect characterization of the old German anarchist. Lillian Albertson as Olga Petrovitch made a charming heroine, while Martha Mayo played Countess Tussel excellently. Others who deserve mention are: J. E. Armstrong, as Hon. Rupert Bainesier, Edward Poland as Bannet, and Jack Rafael as Lieutenant Esseloff. Joe Welch, in The Peddler, is this week's attraction.

West End—Soldiers of Fortune.

Soldiers of Fortune was the attraction at the West End last week, and was represented in excellent fashion by a company of high average merit. The various roles were well handled by Edwin Brandt, Del De Louis, Macey Harlan, Lawrence Sheehan, Kathryn Moore, David Todd, Harry Hart, Percy Barbat, Daniel Jarrett, George De Long, Byron Ongie, Lillian Thatcher, Helen Ware, Frank King, and William Meagher. This week, the Weber & Fields company.

At Other Playhouses.

EMPIRE—Julia Marlowe returned to New York last Monday, and was again seen in When Knighthood Was a Flower, at the Empire, supported by a fair company.

HUDSON—Katherine Grey, as Catherine Fulton, Drina De Wolfe, part, and Ethel Hornick, as Estelle Kittbridge, Elise De Wolfe's old role, are decided improvements in The Other Girl, at the New Lyceum Theatre; but Wallace Eddinger, as Reginald Lumley, makes one long for Joseph Wheelock Jr., the original Reggie. Mr. Eddinger is a solid German as Reggie, while Mr. Wheelock was an alive young New Yorker, and the other drunk of the latter was one of the hits of the play on the first night. In Mr. Eddinger's keeping it is nothing—but otherwise The Other Girl is one of the best-acted plays on the stage, and it must be that or nothing.

SAVOY—Tit for Tat will stay at the Savoy for two more weeks. Leo Dietrichstein left the cast last Saturday night.

GARIBOLDI—Virginia Harned in Camille moved to this theatre from the Harlem Opera House last Saturday night for this week only.

KNICKERBOCKER—The annual benefit of the Actors' Fund will take place next Friday afternoon at the Knickerbocker, when for the first time in this country Pierre Berton's three-act drama, Yvette, will be produced.

NEW AMSTERDAM—Seventh and last week of The Two Orphans. Next week, Weber and Fields.

GRAND OPERA HOUSE—Amelia Bingham, in Olympe, this week.

NEW YORK—Wizard of Oz, this week and next.

BELASCO—Henrietta Crossman in Sweet Kitty Bellairs for twenty-two more performances.

PRINCETON—Last week of The Secret of Polichinelle.

HERALD SQUARE—Last week of The Girl from Kay's.

THE HERNE PLAYS.

Mrs. James A. Herne has placed the exclusive agency of all the plays of her late husband in the hands of Alice Kauer. Excepting Sag Harbor none of these has yet been played in the stock theatres. Besides Sag Harbor they include Hearts of Oak, The Minute Men, Griffith Davenport, and Drifting Apart.

CURRENT AMUSEMENTS

Week ending May 14.

ACADEMY OF MUSIC—Two Little Sailor Boys—2d week—9 to 10 times.
AMERICAN—at M. Willis in A Son of Rest—2d week—9 to 10 times.
BELASCO—Henrietta Crossman in Sweet Kitty Bellairs—2d week—125 to 166 times.
BLUET—Closed.
BROADWAY—The Yankee Consul—12th week—90 to 97 times.
CARNegie HALL—Musical Entertainments.
CANNON—Pie, Pa, Puff—8th week—43 to 49 times.
CIRCLE—Vandeville.
CRITIC—William Collier in The Dictator—5th week—41 to 48 times.
CRYSTAL GARDENS—Closed.
DALY'S—James K. Hackett in The Crown Prince—2d week—17 to 21 times.
DEWEY—A Night on Broadway.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Julia Marlowe in When Knighthood Was in Flower—2d week—6 to 14 times.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GASKICK—Virginia Harned in Camille.
GOTHAM—Harry Bryant's Burlesques.
GRAND OPERA HOUSE—Amelia Bingham in Olympe.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—2nd week—190 to 205 times.
HUDSON—Closed.
HURDIE AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—A Venetian Romance—2d week—8 to 14 times.
LONDON—Crackerjack Burlesques.
LYCEUM—The Other Girl—14th times plus 2d week—9 to 15 times.
LYRIC—De Wolf Hopper in Wang—4th week—22 to 28 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Charles A. Bigelow in The Man from China—2d week—9 to 10 times.
MANHATTAN—Closed.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—The Awakening of Mr. Pipp.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Kentucky Belles Burlesques.
MINER'S EIGHTH AVENUE—Relly and Woods.
MURRAY HILL—Henry V. Donnelly Stock company in East Lynne.
NEW AMSTERDAM—The Two Orphans—7th week—49 to 56 times.
NEW GRAND—Hebrew Drama.
NEW STAR—George W. Monroe in My Aunt Bridget.
NEW YORK—Whard of Oz—48 times plus 2d week—9 to 16 times.
OLYMPIC—Closed.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTORS—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCETON—The Secret of Polichinelle—92 times plus 4th week—25 to 32 times.
PROCTOR'S FIFTH AVENUE—Frou-Frou.
PROCTOR'S FIFTY-EIGHTH STREET—Joe Welch in The Peddler.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—in Misaura.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Elisabeth Tyree in Tit for Tat—3d week—16 to 23 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Voice of the Mountain.
VAUDEVILLE—Closed.
VICTORIA—Vaudeville.
WALLACK'S—The County Chairman—25th week—197 to 204 times.
WEBER AND FIELDS—Closed.
WEST END—Weber and Fields in Whop-Dee-Dee.
WINDSOR—Closed.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Three large and important services in the interests of the Alliance were held in St. Louis, Mo., on Sunday, May 1, by the General Secretary. In the morning Mr. Bentley preached at St. Mark's Church. In the afternoon at St. John's Church, and in the evening at the Church of the Holy Communion. The evening service was very largely attended, and the music was furnished by the vested choir, under the direction of Alfred G. Robyn, organist, and author of the music of The Yankee Consul.

On Monday evening, May 2, a meeting of the St. Louis Chapter of the Alliance was held at the Church of the Holy Communion, and several new members were added to the organization. The Rev. Crosier G. Adams, rector of St. John's Church, and chaplain of the Alliance, presided, and introduced Mr. Bentley, who gave the history and aims of the Alliance. Following the address officers were elected, and the St. Louis Chapter was raised from the provisional list into that of the fully organized.

The following are the officers: President, The Very Rev. Charles M. Davis, dean of Christ Church Cathedral; First Vice-President, Pat Short, manager of the Olympic Theatre; Second Vice-President, the Rev. Father Coffey; Secretary, the Rev. Crosier G. Adams; Treasurer, Margaret H. Ludlow. On the local council the following were chosen: The Rev. Dr. William Short, Rector of St. Mark's Church; the Rev. John W. Day, of the Church of the Messiah (Unitarian); the Rev. Charles F. Blaisdell, Mrs. Tom L. Cannon, Samuel Elmer Taylor, Alfred G. Robyn, Josephine W. Peckham, Harry Hermonson, and W. R. Brock.

On Tuesday evening, May 3, Mr. Bentley addressed the Men's Club of the Church of the Holy Communion on the Alliance and personal reminiscences of stage life.

Last Sunday, May 8, Little Rock, Ark., and St. Louis requested the services of the General Secretary, but on account of the size and theatrical importance of St. Louis, together with the hope of placing the Chapter on a firm footing so that it might entertain World's Fair visitors who are members of the Alliance, Mr. Bentley decided to stay in St. Louis, and in the morning he preached on the Alliance in Christ Church Cathedral before a large congregation. In the afternoon a special service of the Alliance was held in St. John's Church. The Elks Lodge of St. Louis attended in a body and the church was crowded to the doors. In addition to Mr. Bentley's discourse Francis Wilson gave an interesting address and Jessie Bartlett Davis, of the Ermine company, sang with great power and effect. At the close of the service a meeting of the Chapter was held to arrange for the first reception of the Alliance in St. Louis, which is to be held during the week.

Next Sunday, May 15, Mr. Bentley will be in Indianapolis, Ind., and will preach on the Alliance at both services to be held in Christ Church, and to which all interested are cordially invited.

The annual meeting of the New York Chapter of the Alliance was held at St. Chrysostom's Chapel on Monday, May 2, 1904, at 8:30 p.m., the President, the Rev. Thomas R. Slicer, presiding. There was a large attendance of members from the church and the stage. The election of officers resulted as follows: Dr. Slicer explained that as much as he would desire it, it would be impossible for him to serve as President of the New York Chapter. Charles T. Catlin was unanimously elected President for the coming year.

Vice-President, Rosa Rand; Corresponding Secretary, the Rev. Walter E. Bentley; Recording Secretary, Edyth Totten; Treasurer, the Rev. Joseph Rushton. The Board of Directors was elected as follows: For the church, the Rev. Thomas R. Slicer, Dr. Joseph Silverman, Mrs. Andrew J. Robinson, Mrs. Frances Stevens, and the Rev. Dr. J. W. Buckmaster; for the stage, Mrs. Spooner, J. Palmer Collins, Giles Shine, Mrs. Louise Eldridge, and Beattie Taylor Bennington. Chairman of the Chaplain's Committee, the Rev. Thomas H. Sill; of the Membership Committee, the Rev. F. J. Clay Moran; of the Entertainment Committee, Madame Cottrell; of the Reception Committee, Rosa Rand; of the Law Committee, Charles E. Le Barbier. Representative of the New York Chapter, Madame Evans von Klenner.

The annual convention of the Alliance will be held in Boston, Mass., on May 26. The following members and their alternates were elected delegates:

Madame von Klenner, Edyth Totten; Mrs. Andrew J. Robinson, Dr. Slicer; Charles E. Le Barbier, Mrs. Le Barbier; Mrs. Spooner, Mrs. Robinson; Dr. Joseph Silverman, Mrs. Madge MacIntyre; Beattie Taylor Bennington, M. Louise Ewen; John H. Holden, Josephine Arthur; Rosa Rand, Rev. F. J. Clay Moran; Charles T. Catlin, George D. MacIntyre; Rev. H. M. Warren, Madame Cottrell; Dr. Thomas H. Sill, Charles B. Poor; Rev. Walter E. Bentley, Mrs. Magie Brewster; Helen Keyser, May Jackson; Harry Leighton, Mrs. Leighton; Dr. Joseph Rushton, Mrs. Hadfield; Dr. J. W. Buckmaster, Mrs. K. E. Baxter; Mrs. Charles Dade, Charles Harrell; J. Palmer Collins, Mrs. Harms; Suzanne Westford, Lucy Middleton; B. F. Johnston, Cora Morlan; G. Roehling, Miss Hart.

A special meeting of the delegates will be held Wednesday, May 11, at 8 p.m., at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. At the close of the annual meeting Dr. Slicer gave the President's address, describing the work the Alliance had accomplished during the past year.

The newly elected President, Charles T. Catlin, gave an eloquent address and said he would do all in his power to further the Alliance, as he had done in the past. Mrs. Madge MacIntyre will be hostess at the tea served at the headquarters next Thursday, and all members are cordially invited.

FRANK SANGER'S WILL.

Frank W. Sanger, whose death occurred on April 18, left the bulk of his fortune to his widow, Octavia Annette Sanger, and his son, Louis Robertson Phipps Sanger. His will, executed on December 5, 1899, was filed last Tuesday for probate. He appoints as executors and trustees Al. Hayman and Augustus H. Vanderpool. His property is supposed to be large, as in addition to other real estate he held a half ownership in the Empire Theatre property and an interest in plays from which a large revenue is derived. He gives to his niece, Marion Wright, daughter of Mrs. Carrie Wright, of East Orange, N. J., \$1,000, and to his friend and partner, Walter C. Jordan, his interest in his theatrical agency. Just before making his will Mr. Sanger transferred to his wife \$50,000 worth of property in Orange, N. J. All his jewelry and household effects go to Mrs. Sanger, together with half the income of the residuary estate. The other half goes toward the maintenance of his son, who will get one-fourth of the principal at the age of twenty-three and the balance of his half at twenty-eight. At his mother's death he will inherit all.

A HEAVY LOAN.

About the largest loan ever placed on property by a Pittsburgh financial institution was the mortgage given last week by the H. W. Oliver Estate to the Fidelity Title and Trust Company, of Pittsburgh, Pa. It was for \$600,000, and the money was loaned by the Fidelity Company on the Nixon Theatre property on Sixth Avenue, Pittsburgh.

JANAUSCHEK AT ACTORS' HOME.

Madame Janauschek was admitted yesterday (Monday) afternoon as a permanent guest at the Actors' Fund Home, on Staten Island. She arrived in New York from Saratoga on Saturday accompanied by Mrs. Lillian Roach, and after a day's rest at the Grand Union Hotel she drove over to the Home under the escort of N. S. Wood.

NEW THEATRE INSURANCE PLAN.

Walter C. Betts, a financier of Philadelphia who is interested in a number of theatrical enterprises, has just completed the organization of a mutual insurance company for owners and lessees of theatres. The plan promulgated by Mr. Betts has many original features and yet is based upon sound business principles of insurance. Mr. Betts returned last week from a long tour in the interests of the enterprise, and on May 1 the offices of the Theatres Mutual Fire Insurance Company will be opened for business in the De Long Building, Philadelphia.

It appears, from the investigations of Mr. Betts, that the rates demanded for insurance on theatre properties by the regular insurance companies are unreasonably high. The owner of a fire-proof theatre, in which everything possible is done to prevent fire, in a city having the best fire department service, is obliged, according to existing conditions, to pay rates that are based upon the losses by theatre fires in all cities, towns and villages in the United States. This is manifestly unfair to the owners of first-class, well protected playhouses. Moreover, the Western association of insurance companies has lately taken advantage of the sensational reports of the Iroquois Theatre fire and has announced a twenty per cent. increase on the theatre rates in its territory.

The new mutual insurance company proposes to take risks on only first-class and profitable theatres, thus reducing the chance of loss to the minimum. It is expected that under the system the cost of insurance will be between sixty and seventy per cent. less than what it is now.

The company will have its own expert inspectors, and it will keep up a laboratory in which experiments will be made with fire-proof paints, fabrics and curtains in case local boards of aldermen demand ridiculous alterations, as they have been doing of late, the company will be prepared to protect the local manager against unjust demands. Furthermore, the company has a plan to protect theatre lessees against loss of business by fire. Mr. Betts will be the general manager of the mutual company and the directors will be elected from among the theatre owners and lessees who are members. Already a hundred or more first-class theatres in various cities are listed with the new company.

LIKE GLINTS FROM DICKENS.

Walter Wilson, formerly manager of the Evelyn Wood Stock company, at the Dewey Theatre, Oakland, Cal., has signed as comedian and assistant stage-manager of the Grand Opera House Stock company of Los Angeles. Mr. Wilson sends the following items of interest to THE MIRROR. They would have delighted the creator of Vincent Crummels:

"We played a little town in Northern California, where the only illumination on the stage was an oil lamp hung from the ceiling in the center. The manager, stage manager and general fool-bah of the place had placed a nail keg over it, and when he wanted a stage he would lower the keg, and when he wanted a light stage he would raise it."

"The climate of 'Frisco is a conundrum. On the shady side of the street you need an overcoat, while on the sunny side you almost melt. The only way to be comfortable is to stay in the middle of the street, with one foot in the shade and the other in the sun."

"There is a soubrette out here with one of the small repertoire companies, named Quinia Pilletta. She is warranted to cure any case of blues."

JOSEPH JEFFERSON'S REMINISCENCES.

Joseph Jefferson talked of his stage career before an audience of Yale students at College Street Hall, New Haven, Conn., last Thursday night. The address was under the auspices of the Phi Beta Kappa Society. He answered many questions asked by undergraduates in the audience. Among other things Mr. Jefferson said that when he was a boy, one July 4, he was to sing "The Star Spangled Banner." He started, "Oh, say, can you see," three times and broke down. They hissed him off the stage. Next to stage fright, the next worst thing is being hissed off the stage, he said. In reply to a question about openings for college men on the stage, Mr. Jefferson said that we ought to look to the college for our future great actors. A college education is a great thing, but it is not necessary.

THE LEAGUE ELECTION.

At the time of going to press the members of the Professional Woman's League are wrestling with their annual election. The tellers are busy counting the votes, but it is known that the following directors have been chosen: Mrs. Sol Smith, Mrs. John Glendinning, Mrs. Louise Campbell Stern, and Mrs. J. H. Van Tine. Next Monday is dramatic day. An unpublished manuscript, entitled "Camilla Urso, a Symphonic Life," will be read by the author, Charles Barnard.

MUSIC NOTES.

It has been revealed through the recent suit against Robert Grau to recover a \$96 printing bill that Madame Catlin refunded the \$40,000 deposited as security rather than sing where the public did not care to hear her.

Madame Sembrich received \$7,000 for a contract to sing four songs at the State Saengerfest held at Dallas, Tex. The prima donna was obliging, however, and sang twenty numbers.

The total receipts of the Metropolitan Opera Company for the season were \$1,150,000. The receipts for twelve Parsifal performances aggregated more than \$200,000.

For the first time by any American band Rudolph Aronson's new characteristic march, "Down the Pike," dedicated to President Francis, was performed by Sousa at his opening concert at the World's Fair, St. Louis.

Handel's Israel in Egypt was produced recently at the Lyric Theatre, Baltimore, by the Baltimore Oratorio Society, under the directorship of Joseph Paché. Thursday's concert marked the tenth anniversary of the conductorship of Mr. Paché. The choruses were delivered with a splendid sonority of tone, and many of them with spontaneity of expression. The soloists were Mrs. Alice Merritt Cochran, soprano; Pauline Woltmann, contralto; Nicholas Doutry, tenor, and Dr. Thomas Stockham Baker and Stephen Steinmuller.

Jack Raffael has been engaged as leading baritone with the Milton Aborn Opera company, which is to open at Baltimore on May 23, in The Wedding Day.

Robert Hosen, baritone, was heard in song recital at the Holland House Tuesday morning. He was assisted by Mrs. Hiscam de Moss and Herbert Witherspoon. Mr. Hosen is a church and concert singer of prominence in New York. His voice is beautiful in quality and he sings with rare good taste.

SAID TO THE MIRROR.

WILLIAM J. ROMAIN: "THE MIRROR stated recently that I had taken at short notice the role of Lucien Bonaparte in More Than Queen, and had played it successfully at twenty-one performances. The part that I played on those occasions was Napoleon—the stellar role. Lucien is the role that I had played before, and from which I was advanced."

OLIVER BYRON: "I have just learned of a manager named C. B. Ranout, who put on The Plunger in the National Stock company, now touring New England. He says he has a contract with me, and this is a falsehood. I never heard of the man before. I quite agree with Mr. Kidder in regard to local managers allowing their names to be sullied by permitting pirates to use plays that they know are the property of others. They should make the visiting manager show his credentials."

GEORGE ALISON.

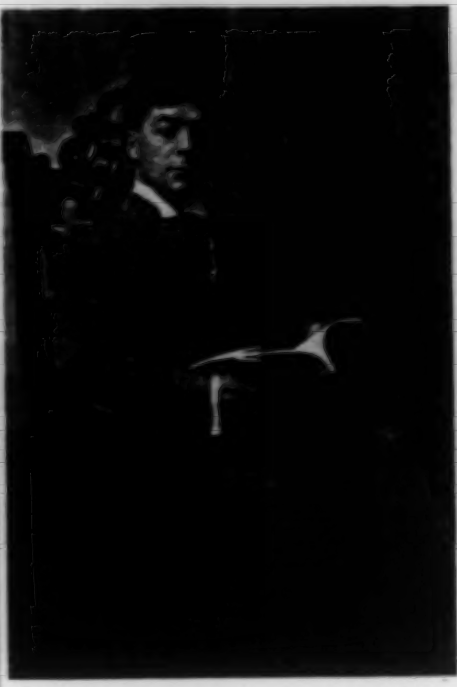


Photo by Moore, Portland, Ore.

George Alison has been for the past two seasons leading man of the Baker Theatre Stock company, of Portland, Ore. He made his first appearance on the stage with the Vokes Family in England. Coming to the United States in 1891 as juvenile lead with Mr. and Mrs. Kendall, Daniel Frohman engaged him for a term of years, and during that time he played the leading roles in The Gray Mare, Americans Abroad, The Amazons, The Fatal Card, and other plays. After a short season with the late Sol Smith Russell Mr. Alison returned to the New York Lyceum to succeed Edward Morgan in The Tree of Knowledge, afterward appearing with James K. Hackett in Rupert of Hentzau and The Pride of Jennico. Then he was secured for the part of Messala in Ben Hur. At the close of that season Mr. Alison turned his attention to stock work, and became leading man of Proctor's Theatre, Albany, N. Y. Then James Neill engaged him for the Neill-Baker company, and for the past two years in the West he has played everything from the lightest comedy to the heaviest tragedy, and has been equally successful in such widely dissimilar roles as Billings in Too Much Johnson, Mathias in The Bella, Sir Christopher Deering in The Liars, John Storm in The Christian, Jasper Starbuck in The Starbuck, and the title-role in The Prisoner of Zenda.

THE STOCK COMPANIES.

Inez Shannon left last week for New Bedford, Mass., where she is to alternate the leads with the Buffum Stock. Little Frances and Baby Zylah will play the children parts where the bills call for any.

The Harry Glasier stock company, playing Toledo, Ohio, includes the following people: Harry Glasier, Arthur Hoops, Claude Brooks, Tom Williams, W. H. Barwald, Frank Melvin, Paul Grethler, Nina Morris, Emerin Campbell, Mary Rankson and Ida Marie Nelson.

Frances A. Denson has been engaged for second leads with the Knoxville Theatre Stock company, Knoxville, Tenn. Miss Denson was formerly a member of the Baker Stock company, and it was owing to her good work with that organization that she was secured for the Knoxville company.

Joseph Kaufman, of Maude Adams' company, has been engaged for the Bellows Stock, of Denver, Col.

Harry Davis' Grand Opera House, Pittsburgh, Summer stock comprises a number of really notable players, among whom are Charles Richman, Minnie Seligman, Charles Abbe, Robert Wayne, Minnie Phillips, Charles Wynage, Emma Dunn, William McVay, Alice Galt, Harry Byers, Florence Lytell, Joseph Green, Frances Cummings, J. C. Huffman, Willis Martin, Dennis Harris, and Joseph Wigham.

John F. Webber, who is playing the first old men with the Castle Square Theatre Stock company in Boston, has just closed a season of forty-nine consecutive weeks, and will remain for the Summer engagement.

M. F. Ryan began his third consecutive Summer season with Shedy's new Purchase Street Theatre Stock company, at New Bedford, Mass., opening on May 2.

Gertrude Dion Magill is the stock star for Shedy's new Purchase Street Theatre, at New Bedford, Mass., opening May 2, under the management of David R. Buffum.

Charles F. Edwards' Stock company will open its fifth season Aug. 22, at Martinsburg, W. Va.

Joseph T. Belmont has been engaged for the Empire Theatre Stock company, at Providence, R. I.

Carolyn McLean has been engaged for the Summer stock season at the New Majestic Theatre, Erie, Pa., opening May 16 with The Charity Ball.

Charles Francis Nelson has been engaged by Mithenthal Brothers for their Summer stock company at the Théâtre Français, Montreal.

The Vernon Stock company and Lillian Lancaster, under the management of Benjamin B. Vernon, closes its regular season in Wilkes-Barre June 4, and negotiations are now in progress to transfer the entire company to the Park Opera House in Asbury Park for a Summer run opening June 6.

Louis J. Russell will again have a stock company at Irvingdale Park, Warren, Pa. The season will open June 6.

Charles T. Taylor has engaged for his stock company for Glenwood Park this Summer: Helen Aubrey, Jack Ellis, Edwin Mayo, W. E. Hilliard, Townsend Irwin, Will Wolfe, Root Harland, Helen Castle.

Lansing Rowan closed her engagement with the Hopkins Stock company at Memphis, Tenn., on April 30, and immediately left for Montreal, where she is to head the stock company for the Summer.

George E. Atkins closed a season of thirty-nine weeks with the Myers Stock company on May 7, and opened May 16 at Jamestown, N. Y., to do juveniles.

Emma Campbell, having closed a very successful season with the Boyle Stock company, has joined the Empire Stock in Providence, R. I., for the Summer season.

Harry G. Keenan closed a four weeks' engagement with the Eugenie Blair Stock company at

the Lafayette Theatre, Washington, on May 7. Business was excellent, the plays used being Camille, Sapho, The Great Society, and East Lynne. The company went direct to the Detroit Lyceum Theatre for a Summer season, opening last night in Detroit. Mr. Keenan playing Armand and being sustained as leading man. The company also includes, besides Miss Blair, Harry G. Keenan, leading man; Emily Dodd, Edward Mulkey, Katharine De Barry, Seth Cabell Halsey, Gertrude Brown, Joseph Eggerton, Lucia F. Huxford, William Denney, Cora Wells, James Owen, George E. Edwards, Henry F. Nichols. Henri Gressitt manages the season.

Agnes Ardeck has been engaged by Walter Clark Bellows for the stock company at Elitch's Garden, Denver, for the coming Summer.

J. Irving Southard and Emma Salisbury Southard have been engaged by A. H. Woods for his Baltimore and Pittsburgh Stock company.

The Davis-Boyle Stock company management of the Grand Opera House, Syracuse, have made several changes in the personnel of the company. The new leading lady is Marion Ballou; the leading man, W. J. Kelly. George Pauncefote is a valuable addition to the company. The balance of the company comprises James Cooper, Donald Meek, W. H. Montgomery, Van Dyke Brooke, Alice Meredith, Lydia Dickson, Lizzie Goode, Mrs. J. P. West, and Paul Scott stage director.

The opening of the Frank Wallace Stock company on May 2 for their season in Knoxville, Tenn., proved to be a brilliant first night. Knoxville's largest audience packed their new theatre and applauded and threw flowers and called their favorites before the curtain. The Cowboy and the Lady was the opening bill and gave the company, which includes some Knoxvilleites and actors well known to the people there, a fine chance to show its worth. Albert Lang is the able stage director, and the company embraces Ivah M. Willis, Charles D. Coburn, Patty Allison, Margaret Lee, Frances Denson, James D. McCallum, Henry Conklin, Augustin Glassmire, John Gorman, Luke A. Miller, William P. Burt, Bertha Harland, and Rhea Baxter.

Cameron Clemens closes a twenty-four weeks' engagement as juvenile leading man with the Boyle Stock, Nashville, May 14. He will spend the Summer at his home, Dorchester, Mass.

John Rowe has closed with New England Folks company, and signed with the American stock company in Sioux City for the Summer.

Caroline Hull has gone to California to be leading woman of the Fletcher Stock there this Summer. Miss Hull will star next season in The Girl from Butte, of which she is the author, under E. C. Whitney's management.

Lavinia Shannon, Giles Shine, and John Sutherland have been engaged for the Bastable Theatre Stock company at Syracuse, N. Y.

Julia Blanc left last week to join Central Theatre stock, San Francisco, under the management of Belasco and Mayer.

CUES.

Mrs. Charles Coghlan informs THE MIRROR that A Royal Box, the play by her late husband and her property, was played without authority by Harry Glasier, whose manager is Mark Frank, at the Grand Opera House, Toledo, the week of April 25. Mrs. Coghlan had not given her consent to this performance, nor had her agent, Alice Kauser, and she pronounces the transaction to be sheer theatrical piracy.

The Oceanic sailed last Wednesday. Among those bound abroad were Marie Tempest and her husband, Cosmo Gordon-Lennox; Vesta Tilley and her husband, Walter De Frece; James Sullivan, and Ted Marks.

Agnes Ardeck, who spent eight weeks visiting England and the Continent, returned last week on the Massasoit. She has been engaged by Walter Clarke Bellows for the Denver stock.

Anne Sutherland has not been with the More Than Queen company for nearly three months. She retired on account of illness. She has been winning fine notices from the Chicago critics as Camille at the Columbia Theatre, where she will be for the next three weeks.

William G. Newman, treasurer of the Herald Square Theatre, last Tuesday caught the woman who has been sending letters to theatres asking for tickets in the names of actors and actresses. On the application of A. M. Palmer she was released. She said she used to be an actress.

Wadsworth Harris, who has just returned from his tour with the James and Ward company, will give a complimentary dramatic recital on Wednesday evening for a club of young girls at Christodora House, one of the college settlements of the East Side.

Samuel S. Sanford, the old-time minstrel and actor, was stricken with paralysis on April 11, and has since been unable to stand or walk. He is eighty-five years old, but as he comes of a family noted for its longevity he hopes to recover from his present illness and to play again. When stricken by the malady he was preparing to appear again in his old role of Uncle Tom, and he is still looking forward to returning to the stage in that character. He is at his home at No. 329 State Street, Brooklyn, where he will be pleased to see his old professional associates.

Maurice R. Pike, an old-time actor who played in support of Booth, Barrett, and Mrs. John Drew, and who was recently a member of The Darling of the Gods company, was taken to Bellevue Hospital on Sunday in a very serious condition. He is sixty-seven years old and has suffered greatly during recent years from rheumatism.

The interior of the Curtis Theatre, Denver, which had just been newly equipped, was destroyed by a fire that started on the stage last Saturday. All the traveling equipment, costumes and scenery of the May Howard Extravaganza company were burned. The total loss is estimated at \$55,000. The fire is believed to have started from an improperly insulated electric wire.

Mark Gray Lyon was buried in Keokuk, Iowa, last Wednesday. On April 23, 1879, he caused excitement by firing two shots at Edwin Booth, in McVicker's Theatre, Chicago. He wrongfully claimed that Mr. Booth was his father. Whiskey and vanity prompted the act.

Cosmo Gordon-Lennox, the adapter of The Marriage of Kitty and the husband of Marie Tempest, recently appeared in the role of Sir Reginald Belaise on account of the illness of W. Leonard Royle. Mr. Lennox is well known in London as a light comedian and had played the part several times in England.

William Faversham's new play next season will be a dramatization of Hamlet Garland's "Hesper." The work of dramatizing the novel is being done by Channing Pollock.

John Arthur, who headed the Slayton Stock company in a repertoire of romantic dramas last season, is playing Macduff with the John Oriff company.

Marie Tempest has secured the English rights to When Knighthood Was in Flower.

Deronda Mayo retired from the cast of Tit for Tat last Saturday night to become the wife of John Green, a mine owner of Colorado Springs. The marriage will take place in Philadelphia.

A thief entered the dressing-room of Jefferson Winter, at the Broad Street Theatre, Philadelphia, Saturday night, April 30, and stole \$125 and a gold watch.

J. Wesley Roadman, manager of the Fourteenth Street Theatre, filed a petition in bankruptcy last Monday evening. His liabilities as \$21,268, his assets as \$5,000.

Joe Brooks is in St. Louis visiting the World's Fair.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Sullivan and Wooten head the list, and Fitzgerald Brothers and Roma are a special attraction. Others are Mr. and Mrs. Allison, Madge Fox, Mr. and Mrs. Arthur Young, John and Lillian Hoover, Parker's dogs, Verna and Lora, Clifford and Hall, Hunter and Mooney, Gus Leonard, Siddons Brothers, Rock's Illustrated World, and the vitagraph.

Keith's Union Square.

Henry Lee heads a bill embracing Mr. and Mrs. Sidney Drew, Frank Bush, the Village Choir, Sisters De Van, Willis and Hassan, Corbly and Burke, Kriesel's dogs, Wood Brothers, Tom Brown and Navarro, Hanson and Drew, Brown and Bartoletti, Koppe, and the biograph.

Proctor's Twenty-third Street.

The entertainers are Sparrow, White and Simmons, Nestor, Lennon and Company, Spencer Kelly, Ellsworth and Burt, Belle Hathaway's monkeys, Marie Brackman, Claudius and Corbin, Valveno Brothers, Emerson and Omega, Herbert Collins and Mack, Browning Sisters, James McElhern, and the kalatechnoscope.

Proctor's Fifth Avenue.

Frou Frou in this week's play, with a cast including Jessie Isette, Malcolm Williams, and others. The vaudeville list embraces Pierce and Maisee, Lutz Brothers, Avery and Hart, Keeley Brothers, Bennett and Young, the La Tels, Tatch Brothers, Talbot and Rogers, and the kalatechnoscope.

Proctor's 125th Street.

In Missouri is this week's play, with Adelaide Kelm, Paul McAllister, and the other favorites of the stock company in the cast. The soloists are Crawford and Manning, Mr. and Mrs. Stuart Darrow, Josephine Alnsley, the Messenger Boys' Trio, and the kalatechnoscope.

Hammerstein's Victoria.

McIntyre and Heath head a bill including the Hengler Sisters, Cole and Johnson, Dolan and Lehar, Nora Bayes, Ed. F. Reynard, Snyder and Buckley, John and Bertha Gleason, Macart's dogs and monkeys, Wartenburg Brothers, and the vitagraph.

Circle.

Billy F. Van and Rose Beaumont head the bill, and Jack Mason's Five Society Belles make their local debut. Nirvana and her horse, James J. Morton, the Mason-Keeley Company, George W. Day, Ed Latell, Eddie Mack, Tsuda, and the vitagraph are also in the bill.

Hurtig and Seamon's.

May Edouin and Fred Edwards head the list in a new farce called *All in the Family*. Others are Max Waldon, Dean Edsall and company, Rappe Sisters, Joe Flynn, A. P. Rostow, Searl and Violet Allen, Davis and Walker, and the moving pictures.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Bert Howard and Leona Bland presented a new act here for the first time and scored a decided success. It is called *The Stage Manager*, and shows some of the woe and worries of the stage director of a vaudeville theatre on a Monday morning, when the performers rehearse. Mr. Howard was the stage-manager, and Miss Bland was Flossie Shoemaker, a soubrette who thought she owned the theatre until she was brought to with a sharp call. The stage-manager compels her to rehearse her entire act in costume, which gives Miss Bland a chance to sing a few good songs. The stage-manager, who is also a performer, does a little rehearsing on his own account, winding up with some of the rag-time pianoing for which Mr. Howard is famous. There are a number of interruptions by the stage hands, and much repartee between the performer, the stage-manager and the pianist. At the first performance on Monday all hands were very nervous, but Mr. Howard worked hard during the week and when Tuesday morning he took a second look at it on Thursday the act was in excellent shape. A number of improvements having been made that strengthened it considerably. The idea is a good one, and is well worked out. In a week or two the act will be fully as good as anything this clever team has ever done. Miss Bland was very successful singing *I Don't Want to Be a Lady*, and also introduced a "kid" song with good results. Mr. Howard played the stage-manager, and made him much more good natured and jolly than those gentlemen usually are. His piano-tickling was a big hit, as usual. Bert Green, the house pianist, and Charles Ludwig and the other stage hands did their share in making the skit successful. Dainty little Katherine Nelson put on her new act for the first time in New York, and her efforts were warmly applauded. She sang a song, during which she introduced a number of imitations that were exceedingly well done. She copied the eccentricities of the female monologist and the old-time song and dance girl to perfection, and also gave a very accurate imitation of Marie Cahill, singing "Nancy Brown." In her new offering Miss Nelson displays qualities as an entertainer that have hitherto remained hidden. It is really too bad that she kept her light hidden under a bushel for so long, but now that she has removed the "basket," it shines all the more brightly, as it comes in the nature of a surprise. Her imitation of the confident manner of the monologue-lady was especially effective and her material is excellent. The Musical Bennetts had an act called *Musical Black Art*, which is an exact counterpart of the act done by the Musical Kleists. J. A. Murphy and Elsie Willard made another reappearance, and scored heavily, as they always do with their Doughnuts act. The Weston and Raymond Trio were quite amusing in a brisk sketch called *Comedy of Errors*, which bore no resemblance to the play of the same name by W. Shakespeare. Belle Hathaway's monkeys did a fine act that met with much appreciation. Beverly and Danvers, all the way from Australia, are two English artists who have a fairly pleasing act. The man of the team does a "jag" scene that is very natural and amusing. Others in the bill were Murray Ferguson, Amy Dupree and company, in *Taming a Husband*; Ed B. and Holla White, Cora Rogers and Fanchette, Archer and Crocker, El Nino Eddie and Kin-Kald. New views on the vitagraph closed the performance.

KEITH'S UNION SQUARE.—Valerie Bergere is always a welcome visitor, as she usually has something new and interesting to offer. This time it is a new one-act play from the pen of clever Grace Griswold, author of *Billie's First Love*, also produced by Miss Bergere. The playlet is called *His Japanese Wife*, and is a dainty and original little conceit that gives Miss Bergere an opportunity to again impersonate a charming Japanese girl. She won golden opinions when she played *Madame Butterfly*, and her success in *His Japanese Wife* was no less emphatic. The scene is laid in Washington, at the home of a United States Senator, who has chosen

to marry a Japanese girl. Into her luxurious Washington home she carries the odd customs of her own land. She sits upon the floor, makes a very low bow to her husband every time she addresses him, and uses his full name every time she has occasion to speak to him. He cannot convince her that she is really his wife, and she expects any day that he will tire of her and ship her back to Japan. He is madly in love with her, however, and calls in his sister to help break her of her Japanese ways and make of her a genuine American in dress and manner. The sister suggests a plan which is carried out so well that the true meaning of the Senator's love and devotion is brought home to the Japanese girl, and she melts in tears in his arms just as girls do the world over when Cupid has taken full possession of them. Miss Bergere's performance was a rare delight. Her make-up was flawless, and her artistic instinct showed through every inflection and every movement. Her Japanese dialect is charming, and when she used some of the slang expressions she had overheard, the result was a spontaneous outburst of laughter from the audience. One little bit in particular, in which she imitates a love-scene between her butler and her maid was beautifully done. Miss Bergere was equally good in the pathetic climax of the play, and her appeal to the more tender emotions of her hearers was very successful. The supporting company could not have been improved upon. Henry Keane was dignified and effective as the Senator, and Maud Turner Gordon was capital as his practical sister. The small part of the maid stood out prominently as played by Marie Burke. The setting was pretty and in excellent taste. Jules and Ella Garrison received a very generous welcome and made a most emphatic hit in their travesty, which is full of surprises and good points. Mr. Garrison's delivery of the speech from Spartacus was roundly applauded. Haines and Vidocq were on late, but Haines' original way of telling the oldest jokes in Joe Miller's book caught the audience as usual. Harry Le Clair brought down the house, especially with his speech on woman's rights. His act has been greatly improved, and the new costumes he wore last week were costly and elegant. Mr. and Mrs. Nell Litchfield, in *Hal-low'en at Brook Farm*, provided one of the best numbers on the programme. Others who pleased were Farros Brothers, Everhart, the original hoop-roller; the Thirsdamons, Nellie Florio, Couture and Gillette, Moran and Markey, Harry Seaback, Leonard Kane, and Myers and Rosa. New views were shown on the biograph.

PROCTOR'S TWENTY-THIRD STREET.—The programme last week was unusually interesting, as it included two new and different things from the pen of Will M. Cressy is bound to be interesting, and his latest, *The Sailor and the Horse*, presented by Harry La Rose and company, of course attracted much attention. The scene is laid in an enclosure adjoining a race-track at a county fair. The characters are an old sailor, a side-show manager, a hoochie-koochie dancer, a jockey and a horse. The side-show man sells a horse to the sailor for his life's savings, \$1,000. The horse is entered in a race, and the odds on him are 400 to 1. The sailor bets his last \$100 on him, and gives him a dose of some mysterious powder he had obtained from a fakir in India. The nag gallops home an easy winner, and the sailor rides in on him, smothered with stage money. The skit, like everything of Cressy's, is original, and while the dialogue in the beginning is rather tame, it warms up toward the end, and as the race-track folks say, there is a "hot finish." The act is one that should be a hit on any bill. Mr. La Rose was excellent as the old salt, and William Morrow played the side-show manager to the life. Jane Cole as the dancer did her share, and George Graham was a smart little jockey. The horse was a docile animal, and carried his honors properly. The special scenery was tasteful and appropriate. The other novelty was a one-act farce called *Her First Offense*, the authorship of which was not mentioned in the programme. Jessie Isette, who played Audrey so cleverly at the Fifth Avenue a few weeks ago, was the star, and was supported by Charles Lane and Al Roberts of the Proctor Stock company. Miss Isette appeared as a vivacious young woman, who enters what she supposes is her brother's apartment as a bachelor flat. She tosses things about until she finds a dress suit and shirt, which she takes into another room and puts on, as she is going to a girls' masquerade. The rightful occupant of the flat and his Irish servant have been on the lookout for burglars, and the girl spends a very uncomfortable ten minutes explaining matters. She reveals her identity finally and in her proper attire is escorted home by the youth whose apartment she has invaded. Miss Isette has found a first-class vehicle in this sketch, and it is so well put together that the author need not be ashamed to come forward and father (or mother) it. The role of the girl affords Miss Isette one or two fine opportunities, of which she took full advantage. Al Roberts as the Irish valet had a "fat" part, but his brogue was a trifle thin. Charles Lane was polished and easy in a part that required only a few qualifications. The rest of the programme was generally satisfactory but lack of space prevents detailed mention of the work done by George C. Boniface and Bertha Waltzinger who headed the bill; Ranschie, Matthews and Ashley, De Witt, Burns and Torrance, Josephine Alnsley, Martin and Ridgway, Pierce and Maisee, Manning and Haynes, Bennett and Young, Keeley Brothers, the Globe Comedy Four, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Adelaide Kelm returned to the scene of her former triumphs last week, and was given a welcome that must have made her feel that she had not been forgotten by her Harlequin admirers. Her dainty and charming personality is admirably adapted to the role of Rose in *A Rose of Plymouth Town*, which was carefully done. Paul McAllister was strong and convincing as Garrett Foster, and the efforts of E. L. Snader, Walter Montague, H. Dudley Hawley, Estelle Earle, Myra Brooke, and Cecylie Mayer were thoroughly appreciated. Kennedy and Rooney topped an olio embracing Arthur Buckner, Ray Cox, Johnny Hoey, a clever comedian, and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—Love on Crutches proved a most pleasing attraction, and good houses were the rule. The farcical comedy included Lotta Lintchum, Malcolm Williams, Gerald Grimm, Rose Stuart, Verner Clarges, John Westley, Julian Reed, Louis Owen, Margaret E. Fitzpatrick, Mary Cecil, and Ethel Conroy. The olio included White and Simmons, Emerson and Omega, William Rowe, the Beemers, Gracelyn Whitehouse, Valveno Brothers, Miles and Morris, and the kalatechnoscope.

HAMMERSTEIN'S VICTORIA.—Another monster bill was presented last week, headed by George Primrose and the Foley Brothers. Mr. Primrose was in unusually fine form, and the act scored heavily. Jess Dandy, who has been playing in *The Prince of Pilsen* all season, returned to vaudeville in his Hebrew specialty. He was warmly welcomed, and made a big hit with new and original parodies on "Navy," "Under the Anheuser Bush," "Bedelia," "I've Got a Feeling for You," and other songs. He has improved greatly in his work, and his parodies were even better than usual. The *Marvelous Flying Pottery*, which appeared by arrangement with Barnum and Bailey, were applauded constantly during their very thrilling aerial act, which is one of the best of its kind ever done in New York. Rosa Noyon's tropical birds were a very attractive feature. Emma Carus was another "little lost child," who returned to her first love. She, too, was accorded a generous reception, and sang with her accustomed skill. The nonsensicalities of Bailey and Madison were hugely enjoyed, as were those of Hickey and Nelson. Klein, Ott Brothers and Buchanan, four expert musicians, were prominent among the popular numbers and received numerous encores. Brown and Navarro also carried off a big share of the honors in this remarkable bill. Mr. Brown scored with a new song, called "Umbrellas to Mend," which is quaint and catchy. Their Chinese and Italian impersonations were also well received. The Holloway Trio, Tsuda, and the vitagraph pleased.

CIRCLE.—The Orpheum Show, a splendid ag-

gregation of stars, drew big houses last week. McIntyre and Heath revived their oldest act. On Guard, and it went like wild fire. Victor Moore and Emma Littlefield scored heavily in *Back to the Woods*. Edward F. Reynard, the ventriloquist, had new and timely jokes and his mechanical figures, created a sensation. Marian's wonderful dogs, Albus and Millar, the Millant Trio, Three Marvelous Merrills, Daisy Dumont, Belleclair Brothers, and the vitagraph views rounded out the splendid programme.

HURTIG AND SEAMON'S.—Haverly's Minstrels gave an excellent performance last week to a series of well-pleased audiences. Billy B. Van and Eddie Leonard shared the honors.

The Burlesque Houses.

DEWEY.—Rose Sydel's London Belles furnished much amusement last week. The olio embraced the Melrose Troupe, Ruth Denver and company, Strouse and Young, Wilkes and Butler, Campbell and Weber Relyea, and Ben J. Walker. Pussara and Plenty was the burlesque. This week, Harry Morris' Night on Broadway.

GOTHAM.—Sam Devere's company, including Smith and Champion, Rice Brothers, Century Comedy Four, Burke and McAvoy, Sam Devere, and others, drew excellent houses. This week, Harry Bryant's Burlesquers.

MINER'S BOWERY.—The Brigadiers, with good acts by Hedrix and Prescott, Brothers Martine Tascott, and others, pleased. This week, Kentucky Belles.

MINER'S EIGHTH AVENUE.—Harry Bryant's Australian Burlesquers entertained the West Siders very nicely. This week, Reilly and Wood's Show.

LONDON.—The Tiger Lillies were applauded by well-filled houses. This week, Cracker Jacks.

ROUSING BENEFIT FOR ACTORS' HOME.

Every inch of room in the big Broadway Theatre was filled on Sunday evening last, when a monster entertainment, under the direction of the vaudeville managers and agents of the United States was given for the benefit of the Actors' Home on Staten Island. The array of talent was most imposing and the audience got their money's worth many times over. The bill opened with a minstrel first part, with Paul Dresser as interlocutor and Marie Dressler and Elsie Fay as principal end "men," assisted by Sallie Stember, Elizabeth Murray, Elsie Stetson, Jennie Yeaman, and Lillian Mills and May Morris. The prima donnas listed were Verona Jarbeau, Marion Manola, Mabel McKinley, Emma Carus, Camille D'Arville, Sabel Johnson, Janet Melville, Harriet Avery Strakosch, and May Montford. The comedienne was Amelia Summerville, Nora Bayes, Madge Fox, Rose Beaumont, Ethel Levey, Violet Dale, Annie Calvelle, Laura Bennett, Ray Cox, Elmore Sisters, and one more than ever, after seeing him again, and the audience heartily appreciate that fact. The States have, indeed, sent a clever comedy juggler in him, to amuse the audiences of other countries in an entirely original American manner. Sandow is still heavily billed at the Hippodrome, and he is rightly described as the "Anatomical Wonder." The Plunging Elephants are still going big—into the water.

Looking in at the Palace Theatre, I found the Doherty Sisters exciting the attention of an audience which is considered one of the smartest in London. Their act went very nicely, and they should feel happy at their reception. They will be more at home, as their undoubted ability will break through the natural frigidity of such a very select house. A new comedian is Malcolm Scott, who scored heavily with his clever patter, showing true humor without being at all risqué—remarkable gift nowadays. I wish to make particular mention of Mlle. Wicette, who gave such a dainty rendering of three songs in French with a guitar accompaniment. She really was most fascinating in her pretty simplicity, and I was sorry when she left the stage. It was gratifying to know that the Palace patrons also appreciated her so greatly. Arthur Roberts, a London comedian, celebrated in musical comedy, is the headliner of that programme, and appears early in the bill in a humorous dialogue, entitled *Packing Up*, ably assisted by Ruby Celeste. Later, he is supported by the Eight Snowdrops, singing "Viene Poupinou," one of the latest French successes, rendered in an up-to-date English version. He made a big hit. Assisting Charles Morton now is Alfred Butt, who is business-manager and secretary to the Palace. He is very congenial, and is sure to become generally liked.

Again one has to thank the Continent for producing that real charm of the gentler sex, which is such an especial feature in music-hall singing. At the Empire Theatre is appearing Mlle. Junior, who could on her personality alone win out. Her grace seems so natural and happy that one felt her songs need not even be clever for her to secure a success. Chevalier de Thorn has a good illusion act, with tricks that if not quite new pleased his audience immensely. An able troupe of Risley acrobats are the George Bonhair and Gregory Combination. They do some wonderful feats, and would score heavily in the States. I may mention that Leopold Wenzel has resigned the leadership of the Empire orchestra, and that the baton has been taken up by Cuthbert Clark.

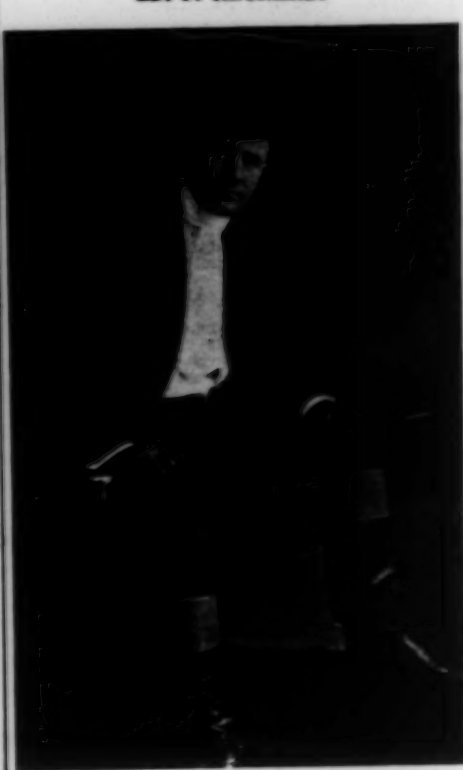
As I have written in my last letter, Philip Yorke has retired from the management of the Tivoli, and James Howell, the acting manager, has taken up the position pro tem. Many would be glad to see Mr. Howell permanently in that post, as he is most attentive and accommodating to the patrons. A turn new to London is Tom Moore, who as a coon-shouter of great merit, portrays the true colored American to perfection—an art which is a rarity on this side. I can readily understand all Americans instantly appreciating this man's talent, knowing that if not only a matter of time when the English theatregoer will realize what an artist he is. One could close one's eyes and easily imagine being entertained by a colored man. Of course, the hit of the bill is R. G. Knowles, who has only to show himself to awaken all the enthusiasm of the audience. His style seems quaint than ever to me, and imitation being the sincerest flattery, the fact that nearly all mimics endeavor to portray his unique humor is sufficient as a criterion of his wonderful ability. An interesting wrestling match took place at the Tivoli last Monday afternoon between Yukio Tani, the Jap, and James Mellor, for the light weight championship of the world. The contest was a very exciting one, the Jap's efforts being particularly remarkable for their "slipperiness." After an hour's tussle, Mellor was awarded the first fall, which to some did not seem justifiable. However, Yukio Tani soon reversed matters by gaining the second fall in a short space of time, and following up his victory with an astonishing smartness. It was a popular triumph, as it may be stated that Tani was presumably a novice at catch-as-catch-can wrestling. Happy Fanny Fields still exhilarated her audiences with her bubbling-over merriment. She is a potent tonic for the "blues."

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TOM BROWNE GOES TO LONDON.

Whistling Tom Browne was one of the merry party that sailed at six in the morning on Saturday, April 30, on the *Etruria*. He is going over to play drawing-room and garden-party engagements in London, where he is no stranger, having several seasons ago won the smiling approval of King Edward and a few other notables. He made up his mind to sail very suddenly, and was kindly released by Manager Anderson, of Cincinnati, until Thursday, and Mr. Anderson was loth to let him go, but realizing the possible disappointment of the people on the other side of the water, he gave a gracious consent to Mr. Browne's departure.

ED. F. REYNARD.



Ed. F. Reynard, whose picture appears above, has just completed a most successful season with the Orpheum show, of which he was one of the big features. After a short rest Mr. Reynard will sail for Europe on July 25, to open at the Hippodrome, Glasgow, on July 25. This engagement will be followed by a tour embracing the principal cities of England, Ireland and Scotland, covering a period of six months. These engagements were made last year by Mr. Reynard, when he played a successful engagement in London, and was immediately engaged for the long provincial tour. He will have a number of novelties in his when he returns to America.

VAUDEVILLE IN LONDON.

April 23, 1904.

The Hippodrome is still adding excellent turns to the bill, and a great novelty in the Novello, who, by way of introduction to their act, enter with all the pomp of an Indian potentate's procession, a rather pretty and unique sight. Their turn is dressed well, and the performance is well thought out. They combine acrobatic with equilibristic feats, introducing an elephant, polo ponies, dogs and a parrot, all seeming to assist in giving a refined finish to a show that is both entertaining and interesting. Peppo's monkeys, also on the same bill, give a clever Risley act. Their agility, though much exceeding human powers, strangely resembles human efforts. Introducing a serpentine dance on the wire, which is suspended entirely by the teeth, the Sisters Macarte have thought out a novel, if not daring, idea. They excel in their wire-walking, and add to their act through their most agreeable personality. W. C. Fields' cleverness impresses one more than ever, after seeing him again, and the audience heartily appreciate that fact. The States have, indeed, sent a clever comedy juggler in him, to amuse the audiences of other countries in an entirely original American manner. Sandow is still heavily billed at the Hippodrome, and he is rightly described as the "Anatomical Wonder." The Plunging Elephants are still going big—into the water.

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Important Notice to Vaudeville Artists.

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Special Feature—Tony Pastor's next week.

Craziest Act in Vaudeville

Presented in proper style by J. Francis Sullivan and Al. H. Weston
P. S.—Back to Comic Opera May 30.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Chicago Opera House, May 16.

MINOLA MADA HURST

With PIFF, PAFF, POUFF.

J. A.

ELOISE

Murphy AND Willard

If the public bites, the bark of the critics is harmless!

"Have a Doughnut."

TIM

EDYTHE

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On view this week at Hyde and Behman's Theatre, Brooklyn.

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8—Brothers and Sisters—8

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GILLIHAN and MURRAY

At home, playing ball. We have to play something because we are used to playing where players play.

"We are in the town of many hills.
Running up great big grocery bills.
Spring of the year.
Both in good cheer.
While our "mothers" are dusting the window sills."
P. S.—Regards to the Human Egg.

Emmett Corrigan Company

In JOCKEY JONES, or THE DAY OF THE HANDICAP

The novelty of the year in music-halldom.—Ashton Stevens, San Francisco Examiner.

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EMMETT CORRIGAN, per route.

Mr. and Mrs. **James P. Lee** and Little Madeline.

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"TURN THOSE EYES AWAY."

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LEWIS McCORD

assisted by ELVIA BATES, BERTHA ST. CLAIR and G. ROLAND SARGEANT, presents Willard Holcomb's laughable proposition of stage life.

"HER LAST REHEARSAL."

The Jolly Jackies.

Gaston and Stone

Open on Orpheum Circuit, May 20. Time filling fast for next season—got in line!

WILL H.

MAGDALENE

ARMSTRONG AND HOLLY

In THE EXPRESSMAN.

"The Funny Fellow with the Trunk."

THE HAPPY GIRL.

MISS LOUIE DACRE

Monologist and Entertainer. Refined, Original and Funny.

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Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

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Tom Brown and Nevarro

The Eccentric Chinese Impersonators, offering

"A CHINESE COURTSHIP"

Touring Europe.

Address DRAMATIC MIRROR.

MAYME REMINGTON

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BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

The Minstrel Boys,

BAILEY and FLETCHER

"Making good" our feature!

All first-class Agents, or 137 West 29th St., New York.

W.C. FIELDS

TOURING THE WORLD.

"Summe it to say that by his business, extremely clever and comical, he kept the audience thoroughly entertained and won for himself a flattering reception. His performance is one that must not be missed."—*Grand Daily Star, Johannesburg, S. Africa*
April 4, Hippodrome, London—indistinct.

the bit of the bill at the Midwestern Music Hall, the first song, if I may suggest, was a little tame, but she made up for it strongly with her second number, winding up with a sand dance which fairly brought down the house. There were some excellent films exhibited by the Edison company.

Reports from Madrid state that the Motociclista is creating a furore in that sunny city. She is the topic of all the local artists and journalists, and her latest sensation is to be enacted in the bull ring, where she has arranged to pose as a statue and rely absolutely on her ability of impersonating an inanimate object, and so delude the bull from attacking her—a rather dangerous, if not foolhardy, feat.

Much regret has been felt by the death of Hector Tennant, chairman of the Board of Directors of the Empire Theatre, who died rather suddenly last Saturday night at his residence. He will be sadly missed, as Mr. Tennant was a man of culture and refinement; in fact, an adornment to the important position he held.

I am also sorry to state that Tom Collins, of the Collins Trio, died of mental disorder last Monday. He had many friends in America, and sympathies will go out to his widow, Rachael Lowe.

Sailing to-day on the *Minnetonka* is Blanche Ring, who has impressed English audiences very favorably. Miss Ring is returning for a vacation, so she informs me, and expects to be over here again in July.

Mrs. Fernandez and her daughter, Bijou, are in town.

Roberts, Hayes and Roberts, who arrived last week on the *Oceanic*, open next week at the Pavilion Theatre, Glasgow.

Frank Bernard appeared at the Holloway Empire last night, doing a new monologue act, and from all reports made a big hit.

Charles Warren, who represents the Witmark in England, extends a charming courtesy to all callers at their magnificent offices here. It is remarkable what a big business they do in this country, which speaks highly for Mr. Warren's ability as a hustler.

"Maney" Warner and Mr. and Mrs. Edgar Hyman sailed last Wednesday for New York.

REVONOC.

THE EQUITABLE BOOKING ASSOCIATION.

An announcement appears on another page of this week's *Mirror*, which is of the utmost importance to vaudeville artists. The Equitable Booking Association has started, and is now established in offices in the New York Theatre Building, Broadway and Forty-fourth Street. Jo Paige Smith and Milton Aborn are looking after the interests of the managers and artists. The Equitable Association is to look for the principal cities of the United States and Canada. All vaudeville performers are requested to communicate with the office at once, sending their open time and other information as clearly and concisely as possible, so that the business of the office may be conducted without unnecessary delay. Agents throughout the country will also find it to their advantage to get in touch with the new organization, which will undoubtedly be a strong factor in the vaudeville world.

GRAU IS BUSY.

Robert Grau, during the six weeks he has been back in harness has arranged for the introduction of twenty-eight new headline acts, including Edna Wallace Hopper, Fisher's Champagne Dance, Olive May and J. W. Albright, Jr., Joseph Milward and Boyd Putnam, Willie Murray and company, John Mason and company, Shanon and company, Homer Lind, Hobart Smock, Sadie Martinot and company, Rose Coghlan in a new play, Kitty Cheatham, and May Robson.

GERTRUDE HAYNES' PLANS.

Gertrude Haynes and her Choir Celestial, who have been a feature for three seasons with the Fatal Wedding, will not be with that organization next season. Miss Haynes will return to vaudeville temporarily next week at the Brooklyn Orpheum, but is busy making preparations for next season. She is looking for a wide-awake manager to produce a strong melodrama, which was written especially for her, and which introduces the choir in a novel and effective way.

DICKSON TO LEAVE VAUDEVILLE.

Charles Dickson has made up his mind to devote his time in future to work on the regular stage, and will not be seen again in vaudeville. During the past few years he has appeared in the continuous with great success, and has produced several one-act plays that have made very pleasing impressions. He will sell them all, and as none of them has been overdone they ought to prove valuable vehicles for legitimate comedians who purpose entering the field of vaudeville.

VAUDEVILLE IN BROOKLYN.

The feature of last week's bill at the Orpheum was the famous family of musicals, the Six Musical Cuties. Their act has been greatly improved, and the manner in which they rendered it was rendered by two of the young ladies was highly pleasing. There are many other deserving features that called forth unlimited applause. A most pleasing addition to vaudeville is the novel offering of Jack Mason. It is entitled *Society Belles*, and consists of five very pretty "show girls." Grace Garner is the prima donna, and delighted every one with an exceptionally sweet and cultivated voice. The four girls who supported her were Daisy Lucas, Mary Louise, Odette Bordeaux, and Rosalie Beyer, and one would have to go far to find more stunning representatives of the "Broadway Girl." The costumes are elegant, the dancing pleasing, and each song a hit. What more can be desired? Mr. and Mrs. Slater Drew revived their old time success. When *Two Hearts Are Won*, and were entirely successful. Mr. Drew is a capital comedian, and his lines are delivered in a quiet, dry manner, that is irresistible. The *Dance of the Muses* and *Marguerite* that is irresistible. The *Dance of the Muses* and *Marguerite* that is irresistible. The *Dance of the Muses* and *Marguerite* that is irresistible.

Kleider, assisted by Henry Travers, scored heavily in their clever little sketch, *Hooked by Crook*. It is always welcome, and Mr. Mason's piano work is still in great demand. A. O. Dunham, the third ventriloquist we have had here in the last three weeks, was a laughing hit and more than made himself a favorite under the disadvantages. There are very few artists in vaudeville to-day who pose as a little dancing artist to keep their material up to date as does Mr. Dunham. He is to be complimented. Nora Bayes is rapidly becoming a German comedienne, for no less than three of her songs abound in interpolations "Dutchisms." She was given a rousing reception.

James J. Morton has become so reliable as to his ability to "make good" anywhere and at any time, that his big hit last week was a foregone conclusion. Eddie Mack with a new little dancing specialty as can be found in vaudeville; Hubert Devens, and the great work of the Stein-Erette Family completed the bill. This week Haverly's Minstrels, featuring Billy Van and Eddie Mack, the orchestra consists of Canfield and Carleton, Garden and Somers, Young Brothers, and Marcus and Gartelle. Hyde and Behman offered the Hengler Sisters as their feature attraction last week. They gave a most dainty singing and dancing specialty, which should have been entitled *The Dance of the Butterflies*. Their cute Broadway mannerisms won every one's heart and added one more laurel wreath to their many successes. Milton and Dolly Nobles presented the old and familiar family troubles of Tom Walker, which proved as interesting as when first presented. Maud Huth scored in her monologue, and made an instantaneous success of a new song, "This Lonely Little Lonesome Maid." La Vigne-O'Connor Trio are now far better than ever. Clemons, the new wonderfully improved in every respect. Rae and Broache are still doing their old skit, but it goes and laughter reigns supreme while they are on. Avery and Hart were a laughing hit, and Purcell and Brooks and the Fleury Trio scored as usual. This week is the last week of the season. The bill includes Rosario Guerrero, McMahon's Watermelon Girls, Eva Mader, Barrows-Finlay and Burke, Sander Trio, Dillon Brothers, Finlay and Burke, Mark Sullivan, Bison City Quartette, and Carl Carlin.

At Watson's Cozy Corner this week Four Jolly Sports is the specialty offered, and the also includes Bonner and Edwards, Carleton and Darrow, Campbell Sisters, and Dika and Dika. A special feature is the engagement of Terry and Hughes McGovern, Danny Dougherty, and Totty Moran. They are under the management of Joe Humphreys and will appear in the burlesque.

Manager Keeney is now having packed houses at the Fulton Street Theatre, and the bills justify it. J. K. Emmett and Anna Mortimer, scored in the laughable sketch *A South Dakota Divorce*. Florence

Gerald is responsible for the little sketch, Mr. Emmett for some good acting and fine singing, and Anna Mortimer for good, whole-hearted fun. *Madford* and *Valentine* were welcome as comedy players and attracted the stage with various articles, as is customary in acts of this kind. Fun in a *Madhouse* was as funny as ever with the acrobatic *Four Hunts*. Dorothy Russell, Lillian Russell's daughter, made her debut in a charming sketch, *Good Night, Be Good*, and that made her look very sweet. When her voice grows stronger and her slight nervousness disappears she will make a valuable addition to any bill. Ten Brooks, Lambert, and Ten Brooks, artistic very musical. J. Francis Dooley, formerly of Dooley and Fowley, put Fowley in his pocket, as it were, and did the turn alone. He took with the audience. Lutz Brothers gave a remarkable performance of foot work. Clark and Florette sang and danced into favor. This week James J. Corbett, Gertrude Mansfield and Caryl Wilber, the Marcenas, Golden Gate Quintette, Mildred Hanson, Delorelli and Gillesando, Reynolds and Kiernan, Watson and Hill.

VAUDEVILLE JOTTINGS.

Barney Gerard, author of *How Old Is Ann*, has just finished a character comedy sketch for Bennett and Dorman which is founded on novel lines. Mr. Gerard has completed several burlesques and sketches which he has been commissioned to write for next season, including a monologue for Harry Hearn, the English comedian.

John W. Vogel, "the minstrel king," received the Scottish rite degrees in Masonry at Columbus, O., April 22.

A typographical error in the programme of Proctor's Twenty-third Street Theatre, week of April 18 made it appear that Walter F. Eyer appeared in the part of the English lord in *Wanted a Groom*. The name should have been Walter Fairman Drett. The name of the play in *Tim Minson* was intended to refer to Mr. Drett, who is making a very strong impression in the play.

Arthur Budd, of Bunt and Budd, requests *Tim Minson* to thank his many friends for their kind expressions of sympathy on the occasion of the death of Hugo Bunt (Charles Stratton). Mr. Budd has secured a new partner and will continue to fill his European engagements.

John G. and Alice McDowell have closed a successful forty weeks' engagement with Warner and Altman's *A Montana Outlaw* co. They will return to vaudeville, opening at the Chicago Opera House May 23.

Billy Beard, the minstrel comedian, late of Raleigh and Beard, has been engaged by G. D. Cunningham, manager of Ted E. Faust's Minstrels, as one of the premier ends with that co. for next season.

Harry MacFadden, of the James-Warner co., owing to the recent death of his wife, will not appear in vaudeville this summer.

Alfred John Lincoln Perrin, a lion tamer, was taken into custody last week in Brooklyn on a charge of disturbing the peace by walking over the roofs of several houses and dropping loose bricks down the chimneys.

At an entertainment up in Harlem the other evening a pianist averted a panic when some one shouted "fire" by playing "Bedelia."

Frank Cushman, the minstrel, has issued a very neat booklet containing some excellent press notices he has received during the past season.

The Leistrang Sisters, who are called the "California Orange Blossoms," are meeting with success in the West.

P. P. Craft, manager of Conroy and Mack, after attending to business in New York, left for Wichita, Kan., to look after the circus for the summer season. He will be associated with Frank Schweitzer, a well-known street fair man.

Al. Lawrence, the mimic, was one of the victims of the fire at the Occidental Hotel in Indianapolis. In the newspaper accounts Mr. Lawrence's name appears with great frequency as the hero of a number of amusing incidents. Al. is very proud of the conduct of his dog, which barked and gave the alarm as soon as he smelled the smoke.

The Three Trochades have been for the past week rehearsing the *Koh and Castle* circuit on account of the illness of Miss Kingston. The well known organization was especially arranged for them by Theodore Northrup. Among their numbers are featured "Nut Brown Ale," Northrup and Ford's rousing driving song, "Good Night, Be Good," and "Good Bye, Good Bye," all Witmark publications. The personnel of the act is Emmet O'Connor, contra-tenor, late leading tenor with The Funny Mr. Dooley; Walter C. White, baritone, formerly with the Heister Quartette in The Prince of Pilsen, and Charles A. Van, the well known vaudevillean. Mr. Van continues as the business representative.

John W. World and Mindell Kingston have been obliged to cancel the *Koh and Castle* circuit on account of the illness of Miss Kingston.

Elvia Bates, the charming ingenue, who has been playing the stage-struck girl in *Her Last Rehearsal* with Lewis McCord this season, has closed with that co. and will soon begin rehearsing for the summer season at the *Stock Co.* at Lakewood, Me. She is resting at present at Harrisburg, Pa.

Chinese Johnny Williams has left Blaney's *Across the Pacific* co., with which he has been for the past five seasons, and will accept a better offer in some production. He opens on the Keith circuit May 16 at the Union Square.

Mr. and Mrs. Lee Hickman (Madge Coleman) are in their eleventh week with Emmet O'Connor at the Hickman Theatre, playing *Madge Coleman* in the juvenile lead in Mr. Corriean's successful racing sketch, *The Day of the Handicap*.

Robert W. Walter, general manager of the New Athletic Park, Buffalo, N. Y., announces as his opening attraction on May 23, the *Koh and Castle* Band, a first-class vaudeville bill in the new theatre, now nearing completion, and the finest assembly of "Midway" attractions to be seen in a single park west of New York City.

James McKibben and Edna Reming have signed for light comedy touch-girl parts with The Promoters, a new musical comedy, opening at the Majestic Theatre, Boston, Mass., in September.

Josephine Sabel closed at the Alhambra Theatre, Paris, on April 30, and opened at the Ambassador Theatre, Paris, on May 1, with *Madge Coleman*. She has received offers for principal roles in two different productions, which she can not accept at present on account of her bookings in America, which begin in September. She is booked solid for 1905 for all the large theatres in the world.

Mr. and Mrs. R. W. Lesley are making extensive preparations for a new musical act which promises to be something of a creation in musical novelties. They hope to have the act ready by the middle of September, and will open over the Western circuit.

City Brothers and Nicholson, who scored a hit last week at Hammerstein's Victoria, have just signed for twenty weeks with the Western Vaudeville Association. Their tour will include the Orpheum circuit.

Blanche Ring has been engaged to play both the Orpheum in Brooklyn, and the Circle, in this city, week of May 14. Later in the summer Miss Ring will return to London.

"Jack" Campbell, who has been stage-manager of the Orpheum Show since his organization several seasons ago, will be the same position again next season. During the summer he will enjoy a good rest at his home.

Madame Flower, the "Bronze Melba," has been engaged as a special feature with The Policy Players, touring the first and Havill Circuit. She will be seen next season in her own musical comedy, *Queen of the Jungle*, opening Aug. 1 at Perth Amboy, N. J. Harcourt and May will commence their summer park work May 22 at Kenwood Park, Pittsburgh, Pa.

Mr. and Mrs. Howard Truwell (Anna Barclay) produced their sketch, *Aunt Louise's Advice*, at Tony Pastor's on May 27, and were credited with a hit. They will open their next season on the Orpheum Circuit in San Francisco on Sept. 11. Robert Gomp has been engaged for the juvenile part, and Mr. Truwell feels sure he has about as good a sketch and co. as any star in vaudeville.

May Howard, who was playing at the Curtis Theatre, Denver, which was burned on Saturday morning last, insisted on going through the smoke and flames to her dressing room to rescue her diamonds. Fire Chief Owens carried her on his back to her room and she recovered the gems.

Williams and Walker will return from Europe in time to open at the Grand Opera House in this city on Aug. 27.

Hammerstein's Paradise Roof-Garden will open on June 4.

Mrs. Arthur Balsamo, the "Moon Queen," of Luna Park, Coney Island, gave birth on May 5 to an eight-pound boy. The mother weighs fifty pounds and is only thirty-eight inches high. The father is six foot tall.

The Smokey Sketch Club finished their regular season April 23 at Toledo. They played a limited number of dates during the Spring and opened on May 8 at the St. Louis Exposition.

Jessie Milward will shortly make her debut in vaudeville at Proctor's and The Queen's Messenger. She will be assisted by Ruyd Putnam.

Charles Horwitz has just finished a unique monologue for Al. Carleton, entitled *Sia and I*. Mr. Horwitz

VAUDEVILLE.

VAUDEVILLE.

JOHN W. WORLD & KINGSTON MINDELL

The bill at Keith's Chestnut Street Theatre, this week, is one of the best this season. From first to last there is not a dull moment. The individual honors belong to Miss Kingston. In the hedge-podge of fun and music, in which she is exploited, she scores decisively with a new song about the eyes one should avoid. World also does some good character work. — *The Evening Bulletin*, Philadelphia, Tuesday, May 4, 1904.

had two acts on the same bill at Hurtig and Seamon's recently—The Two Senators, presented by Monroe, Mack and Lawrence, and A Strange Boy, with Howard and Bland.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Shea's, Toronto, 9-14.

Acron, Gira, Eight-Folies Bergere, Paris, France—Indefinite.

Adams and Taylor—Casto, Fall River, 9-14.

Adams, James E.—Luna Park, 14—Indefinite.

Adelaide, La Petite—Orpheum, San Francisco, 9-21.

Albino—Lecroix, Orpheum, Utah, 9-14.

Addison and Livingston—San Francisco, 9-14.

Agout and Weston—Fulton St., Brooklyn, 9-14.

Aherns, The Orph., Portland, Ore., 9-14.

Almair, Josephine—Proctor's 125th St., N. Y., 9-15.

Allaire and Carille—Grand, Vancouver, B. C., 9-14.

Allen, Seari and Violet—H. and S. N. Y., 9-14.

Allison, Bertha—Park, Worcester, 9-14.

Allison, Mr. and Mrs. Pastor's N. Y., 9-14.

Anderson and Briggs—O. H., Chicago, 9-14.

Anger, Lew—Lecroix, Phila., 9-14.

Armit and Peters—Howard, Boston, 9-14.

Armstrong and Holly—St. Louis, 9-14.

Arundel and Wagner—Columbia, N. Y., 9-14.

Arson and Ashton—Orph., Kansas City, 9-14.

Ascott and Eddie—Park, Worcester, 9-14.

Ashton, Margaret—Tivoli, London, Eng.—Indefinite.

Austin, Tossing—Palace, Sydney, Australia—Indefinite.

Avery-Strachan, Harriet—Olympic, Chicago, 9-14.

Avon Comedy Four—Haymarket, Chicago, 9-14.

Bailey and Madge—Shea's, Washington, 9-14.

Ballerine, The Orph., San Francisco, 9-21.

Barr and Evans—Orph., Los Angeles, 9-14.

Barrett Sisters—H. and B., Brooklyn, 9-14.

Barrows and Lancaster—Orph., Buffalo, 9-14.

Barry and Mrs. Jimmie—Shea's, Buffalo, 9-14.

Shea's, Toronto, 16-21.

Basque Quartette—Empire, Cleveland, 9-14.

Bayes, Nora—Victoria, N. Y., 9-14.

Bayes and Hamilton—Shea's, Toronto, 9-14.

Bell, Digby—O. H., Chicago, 9-14. Temple, Detroit, 16-21.

Belleclair Bros.—Poli's Theatre, 9-28.

Bellman and Moore—Keith's, N. Y., 2-14.

Bertino and Walters—Cleveland's, Chicago, 9-14.

Bison City Quartette—H. and B., Brooklyn, 9-14.

Blanche, La Petite—Orph., Kansas City, 9-14.

Bloom and Cooper—Avenue, Pittsburgh, 9-14.

Boles, Four—Empire, Cleveland, 9-14.

Bond, Fred—Cleveland's, Chicago, 9-14.

Bonley and Waldman—Poli's, New Haven, 9-14.

Proctor's, Newark, 16-21.

Brackman, Marie—Proctor's 23d St., N. Y., 9-15.

Britton, The—Howard, Boston, 9-14.

Brooks and Bartlett—Keith's, N. Y., 9-14.

Brown, Broderick, N. Y., 9-14.

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Brown, Broderick, N. Y., 9-14.

I WANT

Sketch Writers

who can deliver the goods.

"CASH," N. Y. Mirror.

Foy and Clark—Shea's, Toronto, 9-14.

French Bros.—Keith's, Phila., 9-14.

Frey and Fields—Columbia, St. Louis, 9-14. O. H., Chicago, 16-21.

Fraser and Nage—Nouveau Cirque, Paris, France, April 25-28.

Fulgura, Robert—Columbia, St. Louis, 9-15.

Garden and Somers—Orph., Brooklyn, 9-14.

Gardner and Stoddard—Orph., Hartford, Cal., 9-21.

Gallie's Animals—Pittsburgh, 9-14.

Garrison, Jules and Ella—Keith's, Phila., 9-14.

Garvie, Eddie, and Thompson—Olympic, Chicago, 9-14.

Haymarket, Chicago, 16-21.

Grand and Wagner—Columbia, N. Y., April 25-14.

Genaro and Bailey—Olympic, Chicago, 9-14.

Gerard, Helene—Empire, Hoboken, 2-14.

Gilbert, John—Shea's, Buffalo, 9-14.

Gillen, Ed and Sadie—Bliss, San Diego, Cal., 2-14.

Gillette's Dogs—Casto, Law, 9-14.

Gillo's Artists—Orph., Kansas City, 9-14.

Gilroy, Haynes and Montgomery—Flora's, Madison, 2-14.

Girardo—Trent, Trenton, 9-14.

Girard and Gardner—Keith's, Phila., 9-14.

Gladstone, Lotta—Keith's, N. Y., 16-21.

Gleason, John and Bertha—Victoria, N. Y., 9-14.

Glenroy and Russell—Park, Providence, 9-14.

Godfrey, Hal—Empire, Cleveland, 9-14. Shea's, Buffalo, 16-21.

Golden Gate Quintette—Fulton St., Brooklyn, 9-14.

Golden, George Fuller—Palace, London, England—Indefinite.

Gotham Comedy Four—Shea's, Buffalo, 9-14.

Gregson—Cleveland's, Chicago, 9-14.

Guerrero, Rosario—H. and B., Brooklyn, 9-14.

Gunter, Louise—Empire, Cleveland, 9-14.

Haines and Vidner—Orph., Jersey City, 9-14.

Hale and Francis—Proctor's, Newark, 9-14.

Hall, Artie—Columbia, St. Louis, 9-15.

Hall and Hughes—Westminster, Providence, 9-14.

Harcourt and May—Kenwood Park, Pittsburgh, 22-28.

animals were buried in the family plot in Bellefontaine Cemetery, St. Louis.

Charles Le Mar, a valuable performer, and the brother of the McIntyre brothers, died on April 19 and was buried in Pittsburgh, Pa., on April 26.

ACTORS' NATIONAL PROTECTIVE UNION.

The annual election of officers of the *Actors' National Protective Union*, Local No. 1, New York, took place Friday, May 9, and the following officers were elected: President, Harry Le Mar; Secretary, George P. Gallot; Guardian, Pete Elmo; Superintendent of Locum Bureau, James L. Barry; Board of Trustees, Burke De Laake, Tom Gillen, Will Thompson Davis, Fredale, Will Thompson Davis, Delegates to C. F. U. N. Y., Harry De Veaux, James L. Barry; Delegates to C. L. U., Brooklyn, Harry Thomson, Harry Morton; Delegates to Grand Lodge, Joseph M. Lawrence, Lew Nelson, Harry Le Mar, James L. Barry, John J. Pallas, Tom Gillen, Harry Carson, John A. Bonner, Sig. Zarnes, Merle Weston, Tom Kelly, Billie Williams; Grievance Committee, Sig. Zarnes, Frank Walsh, Billie Williams, Pete Le Mar, William H. Lehman, Joseph Natoli, Fred Cook, Sam J. Kiehn, Al Coleman; Delegates to Essex Trade Council, Newark, N. J., Charles Nau, Otto Steiner, and William H. Lehman.

E. S. BRIGHAM'S THEATRES.

K. S. Brigham recently opened the New Auditorium Theatre, Hot Springs, Ark., pronounced one of the finest theatres in the South. The seating capacity is nearly 2,000, and the stage 60 by 70, with a height of 70 feet to the top of the auditorium. It will have high-class attractions, and the Grand Opera House is a popular price company. Hot Springs has from 50 to twenty thousand transients each day during the entire year, which makes it one of the most profitable ones in the country. Mr. Brigham will operate the New Auditorium and the Grand Opera House at Hot Springs in conjunction with his other theatres—the Gillias, at Kansas City; the Metropolitan, at Atchison, Kan.; Blake Theatre, at Webb City, Mo., and the Grand Opera House at Carthage, Mo. This season at the Gillias Theatre has been one of the most profitable since Mr. Brigham assumed control, and the Kansas City press is very enthusiastic about its attendance.

ROSE EYTINGE RETURNS.

Rose Eytinge has returned to this city, after a year's absence, and has resumed her summer avocation of teaching, in which work she has proven herself a perfect teacher. In addition to her home, she has established headquarters at the business centre of the city, and both these addresses can be found in the advertising columns of *THE MINOR*, which takes pleasure in calling attention to an actress who, by her brought credit to the stage.

GEORGE M. COHAN'S STARRING TOUR.

Preparations for the starring tour of George M. Cohan are progressing, and one of the strongest musical comedy organizations is being secured. It is said that a few surprises will be sprung in the make-up of the company, and the chorus department will be a feature. Robert Blythe, who has been in New York city, Mr. Cohan claims the musical numbers in Little Johnny Jones will be attractive. Charles C. Stamm, now with the Four Cohans in advance, will direct the tour.

MARION BALLOW'S SUCCESS.

Marion Ballou made her first appearance as leading woman of the Davis-Boyle Stock at Syracuse, N. Y., on April 28, in the title-role in Mrs. Jack. The Syracuse company were unanimous in their praises of her work, and equally lavish in their commendation of her performances of *Mag in Pawn*. Ticket 250 last week.

MATTERS OF FACT.

John G. Edwards, whose clever performances in *The Power Behind the Throne* attracted considerable attention, is now open to offers. His address is care of Actors' Society.

The season of the Rachel Goldstein company having closed April 18, Little Hale Emery will consider offers for first-class stock production. They may be addressed care of Actors' Society.

Sedley Brown put on the production of *Carmen* at the Bush Temple, Chicago, two weeks ago.

Charles Clarke Ward was a success as Donna Lucia d'Alvarado at the Bush Temple, Chicago, in Charley's Aunt.

Everything and anything that pertains to radium is at the present time of particular interest. It is scarcely to be wondered at that the stage is to be the means of exploiting the wonders of radium. A compound known as luminous radium salts has been prepared that can be applied to wardrobe, scenery and properties. Both in Europe and America some very beautiful effects are being wrought in connection with some clever dancers. Harry Clark states that this and will absolutely guarantee to produce luminous effects superior to those now seen in Europe. Full particulars are invited to write to Harry Clark, Room 511, Knickerbocker Theatre Building, this city.

Thurber and Nasher have engaged George Hoyt stage director, who will personally rehearse all the plays produced by them with their stock company headed by Florence Hamilton, the cooler season. The company will use the expense of their latest play, which made a hit last season in Brooklyn, where all the productions at the Lee Avenue Theatre were under his direction.

How Old Is Ann, a successful musical farce by Barney Gerard, is full of laughs, and can be had for \$100 per week. It is a great novelty. The place has a small cast. Good word of mouth. Address B. Gerard, 131 East Forty-second Street.

Commencing Aug. 31, A. P. Brown will assume the management of the Columbia Theatre, Columbia, S. C. The town has a population of 40,000 and is one of the best show towns in the State. The best attractions are invited to write for the time.

Parson Price, who instructs in the proper use of the voice, has had at one time or another some of the most successful stars of the present day as pupils. He is now located at 10 East Seventeenth Street.

Privileges for all kinds of amusements are offered for sale for the new board walk at Point Lookout, Md. For particulars write to A. Siemens, Room 19, 171 Broadway, New York. Has charge of the sale.

Jennie Hoffarth, one of the best of character women, is open to offers for the Summer and next season. She may be addressed care of this office.

Blanche Holt closed with *To Die at Dawn* April 30 and is now in New York and will consider offers for character work. Miss Holt scored handsomely in her last engagement.

The Summer graduating and other classes of the Washington-Whitcroft Dramatic School commenced on May 1 with a large enrollment of pupils. The new prospectus is ready and will be mailed to applicants addressing Adeline S. Wheatcroft, 31 West Thirty first Street.

DATES AHEAD.

(Received too late for classification.)

BLUE RIBBON GIRLS (Jack Singer, mgr.): Kansas City, Mo. May 8-14. (St. Joseph 15-18, Des Moines 19-21, St. Paul 22-24, St. Louis 25-27.)

COLUMBIA OPERA (Wm. Heywood, mgr.): Janesville, Wis. May 9, 10, 17. Atkinson 12, Waupun 13.

DALL. MARIE (W. E. Martin, mgr.): Mobile, Ala. May 2-23. Meridian, Miss., June 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 84

BLUE RIBBON GIRLS (Jack Singer, mgr.): Kansas City, Mo., May 8-14, St. Joseph 15-18, Des Moines Ia., 19-21, Chicago, Ill., 22-28.
COLUMBIA OPERA (Wm. Heywood, mgr.): Janesville, Wis., May 9, 10, Ft. Atkinson 12, Waupun 13.

INDIANA - Middletown - Elliott Opera House, May
MICHIGAN - Battle Creek - Best Theatre, May 30, 2
23, 25, 30, 31, June 1, 4, 6, 9, 14-19.
NEW YORK - Amsterdam - Opera House, May
OHIO - Keaton - Jefferson's Grand, May 23, 27, 30, 31
Sept. 1, 2, 5, 7, 12-14, 19-21, 24-29, Oct. 3-7, 10
23-29, 31, Nov. 2, 7, 14-16.
PENNSYLVANIA - Columbia - Opera House, May 1
21, 23, 25, 26, 28, 29, 31, June 1
WEST VIRGINIA - Wheeling - Central Opera House
May

VAUDEVILLE.

VAUDEVILLE.

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39th Week Vaudeville Feature Myrtle-Harder Stock Co., E. J. WALL, Mgr.
Week May 15, Oshkosh, Wis. Week May 22, Sheboygan, Wis.

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JOLLY JUGGLERS.

Palace Theatre, Sydney, N. S. W., May to July 1, with Tom Nawn's Co.

MR. and MRS. GENE HUGHES

Returned, Feb. 26, from England. Will remain a short time only.

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Prima Donna Soprano.

Palace Theatre, Sydney, N. S. W., May 5 to July 1, with Tom Nawn's Co.



JOE MYRA
BUSTER

KEATON

TO BUSTER, FROM LITTLE ELISE JANIS
There's a dear little "man" I know quite well,
Who round most every one casts a spell,
Should he make a mistake you can never tell,
For he's a comic comedian and acrobat as well.
—(Chase's, Washington, D. C., May 8, 1904).

Lancaster, Pa., Roof Garden this week.

THE ORIGINAL EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Big hit at Hammerstein's Victoria, last week on our return date in four weeks. May 9, Orpheum Theatre, Utica, N. Y.; 16, Jacques Theatre, Waterbury, Conn.; 23, Hurst and Seamon's, N. Y.; 30, Circle Theatre, N. Y.; June 4, Chase's Theatre, Washington; 13, Keith's Theatre, N. Y.; 20, Keith's Theatre, Boston; 27, Keith's Theatre, Philadelphia; July 4, Shea's Theatre, Buffalo. Now booking time for next season. Address WM. MORRIS, or IRVING M. COOPER, Mgr. 3 Rutgers St., N. Y.

"One man's tragedy is another man's farce."

BERT HOWARD AND LEONA BLAND

In Their New Act

THE STAGE MANAGER

Won the decided approval of press and public last week at Tony Pastor's Theatre.
This week Syracuse; Lancaster to follow. Oct. 10 and 17 only open time next season.

"AUNT LOUISA'S ADVICE"

Produced by

Mr. and Mrs. Howard Truesdell (Anna Barclay)

At Pastor's on Wednesday afternoon last was a complete success, and was pronounced by the managers present as being a refined comedy hit. Time open after Jan. 15, 1905. Address JO PAIGE SMITH, St. James Bldg., N. Y. City.

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Has been recently purchased and added to the Keith Circuit of continuous vaudeville theatres.

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Elsie Janis
Formerly "LITTLE ELsie"

"The hit of the evening was Elsie Janis, whose imitations are the best we have seen since Clay Lottum became Cecilia Loftus."—Pittsburg Gazette.

May 2—Chase's Grand, Washington.

"9—Utica, N. Y.

"16—Springfield, Mass.

"23—Worcester, Mass.

"30—Hartford, Conn.

Home address, 58 Clark Place, Columbus, O., or all agents.

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Marion BalloU, the new leading woman of the Davis-Boyle Stock company, is already a favorite. Before she had been on the stage half an hour yesterday at the Grand Opera House the big audience took her straight to its heart, for her beauty, which beamed, natural and clever Mrs. Jack, was irresistible.

A delicate, petite figure, winsome personality, earnest work and lack of affectation particularly made themselves felt. In the part of the Western widow who battles her small New York society and knocks over all of its pretensions, little Miss BalloU had a role which was as well suited to her talent for comedy as it was to stunner Alice Fischer, for whom the piece was written. She took advantage of every situation, and when in the last act she gave the description of a "fake" buffalo hunt in order to shock an English aristocrat she aroused a storm of applause from the well-pleased audience. She has an infectious laugh which was constantly in evidence and put the house in personal touch with her. Her poems, which were changed at each act, were exquisite examples of the modern's art and showed off her shapely legs in advantage. —THE POST-STANDARD, April 29, 1904.

This stock house was hungry for farce. They showed an appetite which fairly craved a laugh, and from the way they laughed at "Mrs. Jack" it seemed as if it was a fit satiation. "Mrs. Jack" is that story of a heavy Western woman's advent in New York that took so well at the Wieting

last season. There is a wholesome "come-appeal" with the effort East by the aspiring and slanting West that seems to appeal to the audience with emphasis.

There were several things besides the desire for a laugh that brought the audience out in force to the Grand yesterday afternoon and last night. They wanted to see the new leading woman, Marion BalloU, most of all. They found a bright, snappy, pleasing little body, who is quick in her appreciation of situations and makes much of the mirthful end of the story. It is easy to say that she made herself popular in the farce, although she is such a contrast to the original part. —SYRACUSE JOURNAL, April 29, 1904.

Marion BalloU, the new leading lady, made her first appearance at the Grand Opera House yesterday and made a most favorable impression. Miss BalloU is essentially a comedienne, although she is likely to shine as well in emotional lines. She is vivacious, sprightly and full of life and spirit, and her acting is characterized by mentality and experience. The medium for her introduction to the patrons of the Grand is the farce-comedy in three acts, entitled "Mrs. Jack," which has been seen in this city with Alice Fischer in the title-role. Miss BalloU enacted the role of the heroine of the play with fervor, skill and cleverness, and won the favor of her listeners surely and emphatically. In the distinctive comedy scenes she was attractive and comported herself throughout with authority and thorough self-possession. She resembles in a marked degree "Lotta," the famous comedienne, and in looks, voice, style and manner the counterfeited presentation is most noticeable. —SYRACUSE HERALD, April 29, 1904.

Marion BalloU as "Mrs. Jack Banaster" in the

farceful comedy "Mrs. Jack" at the Grand last evening. In her first appearance as leading lady of the Davis-Boyle Stock company, captured the hearts of the patrons of that house. Miss BalloU had a role in which she was well suited, and she took advantage of every opportunity. She gave a description of a buffalo hunt in the last act—a scene of English aristocrat—which brought forth a storm of applause from the large audience. Her dainty figure was shown off to advantage by the magnificent gown which she wore. —THE TELEGRAM, April 29, 1904.

The Davis-Boyle Stock company gave a satisfactory revival of Lotta's old-time success, "Pawnee Ticket 210," yesterday. As the now old-fashioned comedy-drama was written to feature Lotta, Miss BalloU had the chance of a lifetime to show what she could do as her successor. Many in the audience at the Grand that watched her yesterday remembered Lotta, and they pronounced Miss BalloU well-fitted to follow her in the "fat" part of Max, the unredeemed pledge. Her diminutive stature and bright, lively ways fit her by nature for the role, and she adds the spice and snap that were evident at her first appearance last week, so that she is the life of the performance. —THE POST-STANDARD, May 3, 1904.

Miss BalloU is particularly well suited to the part of the "unredeemed pledge" and her work called forth much commendation and generous applause. Miss BalloU is really the life of the show. —THE TELEGRAM, Syracuse, May 3, 1904.

BalloU's study of "etiquette" is one that fairly sends the feminine portion of her audience into hysterical laughter. Then she polishes her comedy of with just enough of her own to make her "just too dear for anything." —THE SYRACUSE JOURNAL, Tuesday, May 3, 1904.

Miss Marion BalloU, leading lady of the Davis-Boyle Stock company, scored an unmistakable triumph yesterday in the comedy-drama entitled "Pawnee Ticket 210." The play was one of the most conspicuous in the repertoire of Lotta, "the peerless," and Miss BalloU, who resembles that famous actress in manner, style and vocal expression, followed closely in the footsteps of the original in the character, both in the "business" of the piece and in her interpretation generally of the leading female role. Miss BalloU was, in fact, much better in the part of "Max," a "pledge," than she was in "Mrs. Jack," as the role is much better suited to develop her peculiar capabilities. She excels particularly in farce-comedy, and the audiences which greeted the first productions of the play yesterday were hilarious from the beginning to the end of the piece. In the pawn shop in the first act Miss BalloU was especially boydenish and sprightly. Her laughter was infectious and magnetic. In this scene she was perhaps at her best, although in the second act, when taking lessons in etiquette, she was mirth-provoking in the extreme. In the two subsequent acts Miss BalloU manifested feeling and pathos to an unexpected degree, and really won the hearts of her listeners, who were in a most sympathetic mood. Her voice is resonant and her manner vivacious. She skips about the stage in the opening scene of the play like a schoolgirl. —SYRACUSE HERALD, May 3, 1904.

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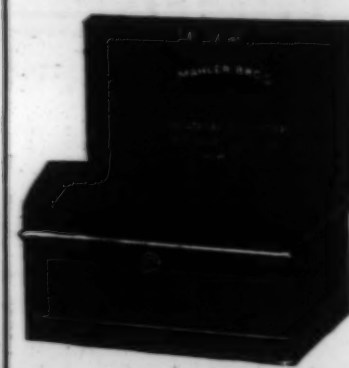
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